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ABSTRACT

The United Nations Educational, Scientific and Cultural Organization (UNESCO) entrusted to the International Film and Television Council (IFTC) the task of collecting documentation on world cinematographic organizations, in order to provide developing nations with information useful to the establishment of similar services adopted to their particular needs. The IFTC's study focuses upon institutions of a public nature whose objective is to promote the cinema and its applications to education, science and culture. The nature and function of the cinema are discussed, along with the kinds of audiences aimed at, the stages of operations involved in making films, and the types of institutions which carry on these operations. Information is provided on particular institutions which are responsible for specific categories of films--such as educational, scientific, and children's films--and for different stages of film production. The final major section explores examples--drawn from India, Canada, Sweden, Britain, France and Poland--of centralized national cinematographic institutions with inclusive functions. Seventeen appendixes provide additional details about aspects of cinema. (PB)

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No. 68

Cinematographic institutions

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PREFACE

At the sixteenth session of Unesco's General Conference in October 1970, a number of delegations proposed that the Organization collect documentation on world cinematographic institutions whose example could stimulate the establishment of similar services adapted to meet the needs of developing countries.

In response to this request, Unesco entrusted the International Film and Television Council (IFTC) with the preparation of a report on the nature and objectives of a number of cinematographic institutions in various countries which could be considered representative of the bodies established to meet the varying requirements of different facets of the film industry as a whole.

The present report is in a sense a collective work, since in order to prepare it the IFTC has benefited from the assistance of many organizations, institutions and associations active in the field of film. The manuscript has been checked by all concerned. Responsibility for the choice of examples and views expressed rests, however, with the IFTC.

It is hoped that the considerable amount of information contained in this publication will be of use to all concerned with film-making in the developing countries, both governmental and private, and will permit an appreciation of the rôle and functions of cinematographic institutions in the development of national film industries.

INTRODUCTION

This is primarily a study of institutions of the public or public utility character whose purpose is to promote the art and technique of the cinema and their applications in education, science and culture. The study will, it is hoped, provide convenient information for comparison and will stimulate thought about their own problems and solutions to them on the part of those who are concerned with the establishment of institutions of the sort, especially in developing countries.

Organizations of the film and trade association and trade union types are not dealt with. Strictly speaking, they are marginal to the present inquiry. But they are undoubtedly "institutions" and very essential ones for the film industry and its cultural development. So much so that they would merit a whole separate study to themselves.

It should also be underlined that this is not an inquiry into how to set up and run national film industries.

The first chapter on the nature and function of the cinema, and the other opening chapters on types of films, distribution, audiences, uses and stages of operations together make up what is in effect an agreed statement. This was formulated at a meeting of representatives of film institutions and organizations convened by the IFTC in 1971 as a preliminary to the present study. This meeting underlined one point of great importance: the study should not suggest in any way that the institutions covered in it are "model" ones. Because conditions vary so greatly from country to country, any suggestion to that effect would be unrealistic.

The study is therefore a descriptive and not a commendatory one. The examples are meant to illustrate a variety of practices in different countries and certainly it should not be assumed that the IFTC is necessarily recommending the practices described as suitable for use in all countries. This applies particularly to certain fiscal practices affecting films which go back historically to periods when economic conditions governing the film industry were vastly different from today and which are any way contrary to the notion of the free flow of

ideas by word and image which the IFTC, in support of Unesco, seeks to foster.

Nevertheless, the institutions described do, we feel, provide a host of useful ideas the reader can adapt to the circumstances with which he or she may be called upon to deal. Thus it seemed useful to give a fairly detailed account in one or two cases of how much it costs to run various institutions and services in the countries concerned. Obviously the scale of such costs would need to be adjusted, up or down, to fit the economic situation and the stage of industrialization in other countries.

The description of the various kinds of institution proceeds from the particular to the general. The types of organization referred to in the chapters on particular aspects are to be found in a wide range of countries in different parts of the world, as the annexes supporting these chapters testify. In dealing with institutions of a general or overall nature, a limited number of examples have been explored in depth. These have been chosen not so much on a geographical basis but rather as illustrating different types of organizations and approaches.

Because the aim has been to provide a varied gamut of information, the annexes are an important part of the study. Among other things, they provide names and addresses of organizations both international and belonging to individual countries from which those interested can obtain fuller information on specific points.

This work is the first result of studies in this field by the IFTC. The preparatory meeting referred to above set in train a further inquiry into the needs of African countries in respect of cinematographic institutions and the types of such institutions existing in them.

NATURE AND FUNCTION OF THE CINEMA

The cinema is a many-sided phenomenon whose true importance in our lives has only gradually begun to be understood. Nowadays, in enlightened societies, there is a better appreciation of the need

to ensure its proper development in the national interest both internally and in respect of a country's relations with other countries and its place in the world.

The degree to which a community recognizes the importance of the film reveals itself in a number of ways, economic, social, political and legislative. Here we are concerned with a particular aspect of this - the creation of institutions through which public interest in the cinema is served.

Such institutions are naturally influenced by the functions of the cinema and its characteristic features. It is generally agreed that the cinema is or can be an art and technique of expression, an industrial process, an instrument of education and an informational medium. The diversity of these functions and the fact that they inter-act and that the distinctions between them are fluid raises problems of public administration and policy affecting cinema institutions.

The cinema as art and as "language" is of obvious relevance to national policies regarding the arts, leisure, entertainment and social amenities. To neglect this aspect leads ultimately to the impoverishment of cultural resources and of a nation's creative capital. This brings up the question of responsibilities, ministerial or otherwise, for the training of creative personnel. So too does the fact that film-making is a sophisticated craft using a highly complex technology refined continuously and sometimes rapidly by advances in optics and electronics and requiring adequate arrangements for industrial apprenticeship and training. The cinema as an industry calls for decisions in the field of investment and finance and the allocation of resources, and for particular infrastructures. So do the use and exploitation of the products, especially feature films, of the industry. The film in education is based on other infrastructures, other approaches, other methods, other areas of official responsibility. But it would be a serious mistake to assume that the two worlds are unrelated to each other. This is true also of the film as a medium for news, public relations, information and for the "projection" of a country abroad, involving policies in communications and foreign relations.

The key notion is that the film is a "medium". To use an analogy from chemistry, it is the "bond" between the various aspects of the cinema we have been discussing. With the growth of television of which it is a staple ingredient, this importance of the film as a medium has been intensified. But it should not obscure the truth that film is also an "art", a "thing-in-itself", and that in this sense, it is more than an ancillary medium. There is in short an autonomous kind of human activity which is sometimes referred to as "film culture". This ambivalence needs to be borne in mind for it can raise institutional and organizational difficulties. Certainly it affects the way the subject of the present survey is to be approached.

Clearly, in a Survey of this kind, it is desirable

to take into account the general approach to the film and to the various elements upon which public policies towards it are based. One way of looking at this is to examine the legal bases on which the cinema can operate in a country. Unfortunately, legislation of this kind is often fragmented and does not take into consideration all the main aspects of the cinema. But there are some countries in which more general laws of the cinema have been introduced. Perhaps the more comprehensive is the Italian cinema law enacted in 1965. It defines the film as "a means of artistic expression, cultural education and social communication."

Another way of looking at it is to see which government departments deal with the cinema in different countries. Here too however the pattern is not clear. Departments responsible for films can be the Ministry of Culture, or of Education, or of Communication, of Information, of Commerce or of Tourism. Co-ordination at the national level does not always seem to be as efficient as it could be. The cinema, even more than the other mass media, appears to present rather intractable problems of overall national administrative responsibility.

A solution which is often adopted is to hive off responsibility to a "common service" type official department or to create the kind of institutions of a public utility nature in which the present study is especially interested.

Before turning to types of institutions, something must be said of the main categories of films that are produced, their uses, the channels by which they reach the intended audience, and the various stages of film operation.

FILMS FOR DIFFERENT AUDIENCES AND USES

The channels by which films reach audiences are of course related to their potential use. They condition the films produced and by the same token the institutions concerned with them. Though new forms of video-cassette distribution are on the horizon, three channels still provide the overall pattern; theatrical exhibition; non-theatrical exhibition; and television.

Documentaries and shorts find outlets, as do cinema newsreels in some countries, in the theatrical circuits. But these circuits cater predominantly for full-length entertainment feature films which are usually the most expensive to make; costs of production, distribution and exhibition must for the most part be re-couped at the box-office. Feature films and entertainment shorts are also distributed non-theatrically but this channel is largely used for the distribution of a wide range of educational and specialized films; costs are often met by sponsorship or subsidy. Television draws not only on films made by and for the medium, but on all the other categories of films so long as they meet programme requirements: television also uses footage (shots and sequences) on a scale

hitherto unknown in film-making.

It is essential to take cognizance of these variations in the ways film reach audiences and the infrastructures, the techniques and the formats, etc., most appropriate to each channel.

In analysing institutional patterns, an important factor is the categories of film they are meant to deal with. The variety of these categories emerges if we consider the types of films with which the various international bodies belonging to the IFTC are concerned. They range, for example, from features and short and documentary films for showing to general audiences in cinemas or elsewhere to those for education and instruction, for specialized audiences interested in science and research and in the arts, films calling for special techniques, films for youth and films made primarily for television.

STAGES OF OPERATIONS

Despite certain differences, these types of films call on certain common practices and procedures. Along with the stages they pass through, these procedures provide bases for analysing film institutions.

Stages involved include all the necessities of film creation and production adapted to the size, scale, and complexity or otherwise of operation and the audience targets. They imply the necessary physical and organizational pre-conditions - studios and equipment, processing and printing laboratories etc. together with the industrial and technological infrastructures and set-ups, the investments and the entrepreneurial initiatives they demand. Within this same group of activities must be placed the arrangements for fostering research and development on the technical side of the industry. Important too are the training and apprenticeship facilities to which reference has already been made.

The complex of operations under the heading of distribution relies on structures and practices that differ of course from those of production. They also differ from each other somewhat according to whether commercial exploitation, specialized uses or television outlets are being sought. Institutional arrangements reflect all these variations.

Then, there are operations that relate to the uses of films. For feature films, the pattern is fairly uniform and is based on distribution through circuits or otherwise to public entertainment cinemas.

Television usage for general audiences is more varied but obeys fairly standardized norms. It is when we come to the specialized uses of films that the greatest diversity of usage patterns is to be found. One of the most important considerations here is the rôle of the film medium as one of a "family" of audio-visual aids to learning or of "multi-media" packages.

A further set of operations centres round the archive uses of film, of which there are two distinct types. The first depends on the preservation of films for historical research and film appreciation, and other aspects of the work of film archives. The second concerns provision for illustrative insertion or compilations of stock shots and sequences, and the activities of film production libraries.

Finally, there are the various activities which aim at increasing public understanding of what we have called film culture - through screen education, formal and informal, and special screenings and in other ways.

TYPES OF INSTITUTIONS

Film institutions may then be called upon to fulfil a great variety of purposes. They reflect this variety and if we are to distinguish the wood from the trees and useful lessons are to be drawn for application in developing countries, the diversity of form and function must be borne in mind.

The ultimate criterion is the relevance of the institutions concerned to the situation facing a developing country desirous of establishing film operations and seeking the fruits of the experience of other countries. Capital and operational costs and economic viability will be crucial and solutions will need to take realistic account of the economic limitations. However, technical progress in the film medium is opening up new possibilities which may be of especial significance for the aims of the present study. Institutions which take these innovative factors into account are therefore of special interest.

In the following pages, the institutions covered are divided according to the two broad divisions of film types and operational stages. Institutions concerned with particular categories of films are dealt with first, then those for particular stages. Finally a certain number of individual institutions of an overall character are examined in greater detail.

INSTITUTIONS FOR PARTICULAR CATEGORIES OF FILM

Predominantly, as was pointed out in the Introduction, "institution" is taken here to mean a body of public or public utility character. However, when we come to institutions concerned with particular categories of films or particular stages of film operations, distinctions are less clear. Often such institutions bring together official bodies, voluntary ones, professional and trade organizations and learned societies. This is especially striking when we compare how specialized institutions of the same kind are organized in different countries. The approach to film institutions should therefore be broad and flexible, and pay close attention to local needs and conditions.

SHORTS AND FEATURES

It is a curious fact that, traditionally, the main division of films into categories has been based purely on length or duration. The very first films were of course extremely brief, a matter of seconds rather than minutes. But even when, in the early years, the cinema as a spectacle or entertainment had begun to establish itself, the standard duration of a film remained that roughly of a single reel corresponding to the 10-minute length of a vaudeville turn or act whose place the film was tending to usurp in music hall programmes. In due course, films grew longer stretching eventually to three and a half hours or more. However since the 1920's at least, films for showing in cinemas have been of two main kinds defined largely by length - features and shorts. (1)

Features are films above a certain length, often determined by law, and varying between 600 and 1600 metres of 35 mm film. They are usually about two hours or so long and are fiction films, but not necessarily so. Shorts are, by the same token, films of a lesser duration; often they are non-fictional, but need not be so.

The division into shorts and features is an important one in respect of films for theatrical distribution and exhibition. Its effects on the conception

and scope of cinematographic institutions can be fundamental. But it is a subject which belongs more fittingly to a later part of the present survey. It concerns rather the cinema for the general public and not for particular purposes or audiences. We deal with it therefore in the chapter on overall institutions.

EDUCATIONAL FILMS

These represent the widest and most important category of film for particular applications.

The idea of using the film for educational purposes goes back indeed to the birth of the cinema. Those who invented the new medium saw it in fact largely as an instrument of science and education and the advancement of knowledge. But it was only after the introduction of non-flammable film in 1923 that it became safe to bring films into the classroom on any scale. Since then the value of films in teaching at all levels has been demonstrated by a considerable body of experience and research. This has been confirmed by the enormous increase in the use of films for instructional purposes during and after the Second World War.

But the realization grew, especially from the 1930's onwards, that the production of films for teaching is a highly specialized activity, calling for qualities not necessarily required for other types of film. Thus, the making of a good teaching film must take into account sound teaching principles which include; clarity of exposition and its stage-by-stage unfolding; repetition, recapitulation and the underlining, by commentary and visuals, of salient features; evoking and maintaining an active interest, and avoiding fatigue. Demonstrations of concrete phenomena (which the film can provide most admirably when such phenomena are remote

1. The use of "feature" in the sense described here is peculiar to the cinema. It is used quite differently in journalism and television.

or inaccessible) must be purposefully shot and edited. The audience to be served, and their genuine needs and intellectual levels, should be closely defined in advance. When these criteria are respected, the film-maker can offer the teacher an incomparably flexible vehicle for self-expression. But it became abundantly clear that this co-operative process between film-maker and educational user calls for special forms of organization and indeed for special institutions.

In consequence (and this remained true up to ten or fifteen years ago) the production and distribution of educational films have been largely undertaken by a certain kind of film institution - national educational or school film services or agencies and the like. More recently, however, the scope of such bodies has been enlarged to cover not only films but all the other audio-visual media and materials - radio and television programmes, filmstrips, videotapes and sound recordings and so on.

Some of these bodies have always dealt with the other audio-visual media as well, but this became the more or less general practice during the "sixties". Today, with few exceptions, films occupy only a part of "multi-media" activities of such institutions. Historically, this trend is reflected in the changes of name of the international organization grouping these bodies. Until the 1960's, this organization, set up in 1950, was called the International Council for Educational Films, but this gave way to an intermediary title including the term "audio-visual" until the present appellation "International Council for Educational Media" (ICEM) was adopted. A recent survey carried out by the ICEM for Unesco analyses how such audio-visual institutions are administered. (1) Though the survey is confined to eight countries in Western Europe, the pattern revealed is probably not untypical of such institutions elsewhere. The ICEM survey found that these institutions were financed in one or more of five ways: (1) state subsidies; (2) local government funds; (3) contributions from schools; (4) sales of services, materials and equipment; (5) grants. In only three of the eight countries did private industry contribute and then on a relatively modest scale. The structures of these institutions had points in common but varied between: (i) systems with one national centre serving the whole country; (ii) local centres in each town or small administrative area; (iii) and systems now being developed where individual schools have their own AV centres. Generally speaking, these audio-visual services were not responsible for providing school radio and television programmes which is done by the broadcasting authorities (the one exception here being France). The remaining media dealt with are mainly:

Film 16mm silent	Slides
Film 16mm sound	Slides combined with tapes
Film 8mm silent	Filmstrips
Film 8mm sound	Transparencies for overhead projectors

Closed circuit television	Wall charts
Video-tapes	Flannelgraphs
Records	Magnet boards
Tapes	
Language laboratory/Teaching machines for AV programmes	
Electronic video-recording	Computers

Though they are now, with one exception, multi-media in scope, the ICEM survey underlines the predominant rôle of films in the work of audio-visual institutions:

"Teaching films are the main items of production of the national audio-visual services, from the financial as well as from the educational point of view. The methods of production used in the different countries are partly the same and partly different from each other.

Production is almost always initiated by the national centre, which is sometimes advised by an educational committee or by the department of education. The money for production is taken from the budget of the national centre. Foundations receive certain state subsidies for production. It is very rare that private producers or sponsors finance production projects.

Production projects are either carried out by own teams of the national centre or, on the basis of a contract, by independent producers in accordance with the directives given by the national centre. Some countries proceed in both ways. The institutes in Austria, France, the Federal Republic of Germany, Netherlands and Sweden have their own production crews. To some extent these units have to carry out experimental work. Teachers take part almost everywhere in the selection of titles according to the curricula, in scriptwriting, as advisors to the production and as authors of the notes accompanying the films. "(2)

The exception to the general multi-media pattern is that of the Statens Filmcentral in Denmark which confines itself to 16mm and 8mm films. But as may be seen from the following account from the ICEM survey which is worth quoting in full, Statens Filmcentral is something rather wider than a teaching film organization:

"It is the Danish Government Film Office with its headquarters in Copenhagen and a branch office in Aarhus for distribution only in Jylland. Statens Filmcentral is under the Ministry of Cultural Affairs. Its annual budget is made up entirely of state subsidies. The Ministry of Education gives a special grant, permitting a

1. Schmid, F. : Comparative Study of the Administration of Audio-visual Services in Advanced and Developing Countries, Part I, ICEM, Paris, 1970.
2. *Ibid.*, pp. 41-42.

very limited production of teaching films. Two features are characteristic of the Danish national centre:

(a) its activities are turned exclusively to films;

(b) it serves schools as well as institutions e. g. voluntary evening classes for adults, clubs, societies, and other organizers of cultural activities;

(c) it also distributes Danish short films, sponsored by public funds to cinemas.

These activities are carried out by the following departments:

1. The Teaching Film Department

This department is responsible for the production and acquisition of films for teaching purposes in schools and training colleges.

2. The Educational Film Department

This department is concerned with the acquisition of short films for out-of-school education and cultural purposes in general.

3. The Distribution Department

This department manages, on a non-commercial basis and on payment of rental fees, the hire service of 16 mm films for schools and other consumer groups throughout Denmark. A special distribution programme is provided for Greenland.

4. The Consultative Department

This department organizes film showings and courses for teachers and other film users. It co-operates with the "Union of Danish Screen-Education Teachers" and offers a service of information and advice, in particular through the periodicals 'SFC-Film' and 'Skolefilm' and a large film catalogue. "(1)

The Danish example represents then an approach which brings together teaching and cultural film activities under one administrative banner.

It should be added that a strong trend in many countries is to go further than grouping all audio-visual activities together institutionally and to create agencies for educational technology as a whole in the sense of technology in education or more fundamentally that of the technology of education. This latter recent concept of a technology of education lies outside our present scope but we give for reference in Annex A an IFTC definition of the term.

SCIENTIFIC AND INDUSTRIAL FILMS

The production and distribution of films for teaching science are sometimes the responsibility of the educational media organizations we have been discussing and this is especially so for schools. But for the whole field of the applications of cinematography for scientific purposes - research, teaching, the dissemination of scientific information and so on - special organizations have been set up in various countries.

As with education, the film in research goes back to the invention of the cinema and beyond.

Already by the turn of the present century, stop-motion and speeded-up cinematography combined with microscope and telescope had been used in biological, medical and astronomical research, high speed cinephotography had made possible filming at 20,000 pictures a second and (although this is not usually realized) the film camera had already been applied in psychiatry and the social sciences. Since those days, a whole complex armoury of investigative cinematography has been built up through advances in science, instrumentation techniques and manufacturing competence. Motion picture records produced in this way are used not only for research and analysis, but can be incorporated into educational films, especially for higher education, science, medicine, agriculture and industry. They also provide the basis for documentary films about science for showing to wider audiences in cinemas and on television. The need to exploit these different possibilities has led to the creation of a special type of organization.

Organizations of this kind - "scientific film associations" or SFA's - have been set up in various countries, especially since the creation in 1947 of the International Scientific Film Association (ISFA) to which most belong.

The Constitution of the ISFA provides an internationally accepted definition of the scientific film. This has been summarized as "any cinematograph film which: (1) makes possible the acquisition of new knowledge in any branch of science or technology; and/or (2) expounds scientific achievement and theory; and/or (3) interprets, for specialists and/or the general public, knowledge of science and technology and of their social and economic effects." In other words, scientific films are of the three main kinds we have referred to: research films; teaching films; popular science films.

The case for setting up scientific film associations has been put in a memorandum published some years ago by the ISFA but still largely valid. After underlining the value of the film medium for research, teaching and information, the memorandum continues:

"This calls for co-operation between many diverse institutions and persons - scientists, film technicians, administrators, educationists, and enlightened laymen. Inevitably their efforts overlap, or are dispersed and wasted, unless they can find a common focus. A national scientific film association provides such a focus. "(2)

The same memorandum goes into the functions of bodies of this kind. With regard to production, the

1. Schmid, F. : Comparative Study of the Administration of Audio-visual Services in Advanced and Developing Countries, Part I, ICEM, Paris, 1970,
2. Science and Film, Vol. VI, No. 2, June 1957, p. 46.

memorandum says of research and record films:

"The full utilization of motion pictures in research, and in recording phenomena, calls for specialized knowledge and equipment. High speed and time-lapse work, filming with X-rays and other forms of radiation, the successful combination of the film camera with other optical instruments, microscope, telescope, require installations which are usually beyond the means of any single scientific institution. The best solution is often for the national SFA to establish a central institute, offering facilities on a national scale, and staffed by qualified scientists and film technicians. . . . Another partial solution is for individual scientific institutions to create film departments in their own specialization."

On the production of teaching and training films, the memorandum writes:

"Record and research cine-material can often be used in films for teaching purposes. But such use calls for professional film production techniques (scripting, direction, editing, etc.) and a different sort of organization. A national SFA can arrange or stimulate the establishment of adequate arrangements for making such record and research material accessible to those professionally engaged in producing teaching or training films. In some countries, organizations like the central institute already referred to at (i) (a) above have specially qualified cinematographers for this work. But in other countries, separate organizations may be desirable.

Production of science teaching and training films goes, of course, much wider than the question of using research material." (1)

The memorandum also wisely considers that arrangements for producing popular science films will depend on local conditions. It goes on to suggest how a national SFA can undertake or promote the distribution of science films, their documentation, evaluation, cataloguing and exchange. Finally, to the question: What form of organization should the national SFA have? the memorandum replies:

"An important factor here is whether the SFA is to be a film producing and/or distributing organization, or only for study, information and so on. In the first case, considerable finance is required and the question of adequate subventions from public or private sources will be a priority. In the second case, while experience has shown that a start may be made without subvention and by relying on members' subscriptions, the successful development of this kind of SFA will also eventually demand a subsidy from outside sources." (2)

Two approaches to the organization of scientific film institutions are exemplified by those of the countries (France and Britain) which initiated the

international body concerned, the ISFA, in 1947. The Institut de Cinématographie scientifique (ICS or Scientific Film Institute) was first established in Paris in 1930 largely on the initiative of Mr. Jean Painlevé and sustained by him until 1940. The ICS resumed its activities after the War and in 1946 began to receive a state subsidy. In 1968 it was granted official recognition as an "établissement d'utilité publique" (public utility institution). Briefly, the ICS's activities include: research, in two directions - "for the cinema" (into materials, equipment, etc.) and "by the cinema" (by producing scientific and technical films); the dissemination of, and propaganda for, the scientific film (organizing conferences, congresses, screening, etc.); the exchange of scientific films; and the "preservation of efforts" in its field (apparatus, films, documents). The Scientific Film Association of Great Britain had its origins in the Scientific Film Committee set up in 1938 by the scientists' trade union, the Association of Scientific Workers, reinforced by the creation the following year of scientific film societies in London and Aberdeen, and subsequently in other parts of Britain, especially Scotland. Recalling this, the first President of the Scientific Film Association, Sir Arthur Elton, has written of the meeting which led to the inauguration of the SFA in 1943: "The meeting was attended by representatives of learned societies, universities and educational groups, industrial groups, and film and photographic societies of all kinds." (3) For the first ten years of its life, the British SFA was maintained largely by membership dues. With the granting of a state subvention there came a change in its constitution whereby the government nominated a proportion of its management Council. The next phase of the Association's development came in 1967 when it merged with the British Industrial Film Association to form the present organization, the British Industrial and Scientific Film Association (BISFA). This greatly strengthened the industrial side of the work. The BISFA does not itself make films. But it provides a valuable meeting point for study, research and the exchange of ideas between a wide range of sponsors, producers, and academic and other users of films of an educational and informational type. Its activities include: providing a service of advice; organizing conferences, seminars and festivals and other screenings; and the circulation of evaluated data on films through its lists and other publications including its bulletin. A main assignment is to run, on a subscription basis, the country's national cataloguing service - the British National Film Catalogue - covering all films except entertainment features.

1. *Science and Film*, Vol. VI, No. 2, June 1957, pp. 47-48.
2. *Ibid.*, p. 50.
3. *Ibid.*, Vol. II, No. 3, September 1953, p. 36.

Variations on these patterns are to be found in other countries. These include specialized centres producing films for research and higher education of which the outstanding example is the Institut für den Wissenschaftlichen Film at Göttingen in the Federal Republic of Germany. In other countries, special studios for the production of popular science film are a strong feature. The longest established and the most important of these are in Leningrad, Moscow, Kiev and elsewhere in the USSR while other popular science film studios are found for example in Bulgaria and the German Democratic Republic. In certain countries, this type of production is now largely undertaken by the television networks. An important link found in yet other countries - e. g. Australia and Italy - is that between the national scientific film body and the national council for scientific research. The list of national branches of the ISFA, given in Annex B, indicates the range of such organizations.

FILMS ON ART AND THE HUMANITIES

Institutions for films on other subjects or for other disciplines are much rarer than those for education and science. Moreover the production and distribution of the general category of what are called "cultural films" is usually undertaken by the overall kind of cinematographic institutions discussed in a later chapter. But there is one category of film which should be mentioned since there has been a considerable re-birth of interest in it, largely thanks to television.

This is the type known as the film on art⁽¹⁾ (art here being used in the sense of painting, graphics and sculpture but also including architecture, town planning and archeology).

In the early 1940's, certain film-makers discovered the extraordinarily revealing action of the film camera when recording, particularly by slow panning and tilting motion, the details of a work of visual art. The use by film-makers of this technique, together with the powers of visual analysis and synthesis documentary film editing makes possible, resulted in a genuinely new kind of cultural motion picture. In consequence, thousands of documentary films about art, past and present, have been produced in various parts of the world and the work and personalities of many living artists have fortunately been permanently recorded on film. Centres and groups interested in films on art were formed in a number of countries and in 1947 the International Federation of Films on Art (FIFA) was set up. For some years, FIFA arranged congresses and festivals and published evaluative catalogues of films on art.

For a time, interest in the film on art as a genre seemed to languish due mainly to circumstances affecting other kinds of shorts and documentaries in many countries, e. g. growing difficulties in finding commercially viable outlets for them in

the cinemas and in financing their production. However, more recently, the expanding production of films on art for television and other factors encouraged those interested to resuscitate and broaden the scope of the FIFA. This led to its transformation at a meeting in Venice in 1970 into a new body, the International Association for Art and the Audio-visual Media (AIAMA).

Problems of the film on art emerged clearly from the discussions at the first Assembly of the AIAMA in Paris in May 1972. Their variety and complexity justify the notion of specialized arrangements for producing and utilizing this type of film. For the director and cameraman, filming a work of art brings with it problems of access to the work and of copyright and legal proprieties pertaining to it; problems of the faithful rendition of colour tones and values; and of developing special techniques and even more what may be called an adequate rationale and esthetic in interpreting one art in another quite different one. For the custodians of the works of art - the museum and gallery curators - there are problems of protecting these works while providing access for filming on reasonable terms and conditions and developing a proper sense of responsibility towards this new medium for communicating art to mass audiences. Apart from television, the distribution and exhibition of films on art calls for fresh outlets in art centres and elsewhere.

In short, co-operation on new lines needs to be ensured between groups not hitherto closely in touch - creative film-makers and television producers, museologists, interpreters and communicators as well as educators and art administrators and "animateurs". Some kind of institutional provision for activities connected with the production and use of films on art seems then to be called for. In some cases, this takes the form of special departments within wider film or television agencies or attached to arts councils or educational bodies. Alternatively, separate centres for films on art may be justified.

CHILDREN'S FILMS

In some countries, especially the USSR, special studios have long existed for the production of films for children. Such films are meant for the entertainment and leisure viewing, rather than the formal education, of children and youth. The Children's Film Foundation in London is a variant on this type of institution which is supported by the private film industry and uses the industry's resources for making films and its cinemas for exhibiting them at special showings for children. Another type of organization does not produce children's films but selects suitable ones and encourages their showing.

1. At one time also called "art film" but this term is misleading and is now avoided.

All these kinds of organization are grouped in the International Centre of Films (Cinema and Television) for children and young people. We list them in Annex C which also contains a note on children's film production.

ANIMATION FILMS

Reference has already been made to the use of the single frame or one-picture-at-a-time technique of filming in the recording and analysis of scientific phenomena. But the more extensive uses of this technique have lain elsewhere - in the animation of drawn, painted, out-cut or three-dimensionally modelled objects for the production of cartoon films and educational motion pictures. This technique has been defined more formally as "importing a semblance of movement to inanimate objects on cinematograph film by photographing the successive phases of movement in turn, either by drawings or gradual manipulation of the objects concerned."

The idea of creating the illusion that drawings can "walk (and later) talk" goes back to the optical toys of the nineteenth century, culminating in such entertainments as the Optical Theatre of Emile Reynaud in which some people have seen the true origins of cinema art. But this is a far cry from the modern animation studio which puts at the disposal of a new kind of plastic artist all the resources, optical and electronic, of present-day motion picture techniques. Animation now covers a wide range of processes, not only the creation of animated drawings and paintings but the application of frame-by-frame shooting to other inanimate objects such as puppets and marionettes, silhouettes and shapes, and the intervention of the artist directly by drawing and painting on to the actual celluloid of the film and experimenting on the sound track. These techniques have seen the emergence of a new kind of cine-artist and the extension of the animation film to satire, drama, philosophical observation, instruction and exposition. Most recently, the linking of animation tables to computers has opened up new perspectives for more flexible and sometimes more economical results.

All this calls for special institutional arrangements which may take the form of separate units or studios, or the incorporation of such facilities into larger organizations.

Some idea of the variety of animation films is provided by the report on such productions during the years 1960-1970 published in English, Russian and French by the organization which groups filmmakers working in this field in various countries - the International Animated Film Association or ASIFA. The Vice-President of ASIFA, John Halas, contributes the note on the animation film given in Annex D.

NEW FILMS

The rôle of this category of film has obviously been modified by the expansion of television news services with their power of immediate reporting.

But for the majority of the world's peoples, television is still outside their reach. Even in the age of satellites this is likely to remain true for some considerable time.

The production and exhibition of cinema newsreels remains therefore an important and indeed essential activity, especially for developing countries. In some cases, the production and distribution of national newsreels form part of the responsibilities of a wider film institution of the informational type, and in other cases, private newsreel companies provide the service. Newsreel coverage and dissemination is illustrated by the account, given later in the chapter on overall institutions, of the Newsreel Department of the Films Division of the Indian Ministry of Information and Broadcasting. Activities of this kind by public or private agencies are going on in about forty countries according to the 1970 Handbook of the international organization grouping such bodies - the International Newsreel Association or INA - on which a note is given in Annex E. The INA estimates the weekly audience for their members' films to be over 150,000,000 people. Traditionally, cinema newsreels have largely been shot and shown in 35 mm, but there is production in 16 mm and quite sizeable distribution in this format, while, according to the INA document, there is even a beginning of newsreel distribution in 8 mm.

FILMS FOR TELEVISION

The present survey deals with cinematographic institutions and not broadcasting organizations. Nevertheless, even where these latter are of modest size, film departments and services have been created within them corresponding to the institutions with which we are concerned. For the major broadcasting corporations, these services can be on a very large scale; and they often correspond in the range of their functions to the overall institutions discussed in a later chapter. In some cases, they are indeed the most important film production agencies in the countries concerned, and the size of such departments may be judged from the fact that their film archive libraries contain by new footage counted in tens or, for the very largest, in hundreds of millions of metres of film.

This is not surprising because film is a major ingredient in television programmes, and, although these include older features and shorts made for the cinema, there is a growing body of films made

specially for the television medium by broadcasting organizations themselves or by film bodies. It is also important to realize that, while there is some exchange of programmes on video-tapes, the international circulation of such materials for television is still done predominantly by films.

Cinematographic institutions are, for these and

other reasons, bound to take into account the technical characteristics of films designed for television, the requirements of television programming (particularly the lengths of films) and the differing economics and patterning generally of the distribution of films for television. These considerations affect most of the types of film we have been discussing.

INSTITUTIONS FOR PARTICULAR STAGES AND FUNCTIONS

The ways in which institutions of this kind are organized also varies from country to country; they may be state-sponsored agencies, public utilities, professional bodies, learned societies and so on.

TECHNICAL AND ENGINEERING DEVELOPMENT AND STANDARDS

A case in point is that of the national bodies responsible for the engineering side of the industry and for technical quality development and standards. Most of these belong to UNIATEC - the International Union of Cinema Technical Associations. The list of Uniatec members, given as Annex F, provides some idea of the various organizations involved. Two of these may be taken as examples and looked at more closely.

The oldest and among the best known organizations of this type is the Society of Motion Picture and Television Engineers (SMPTE) in America. The SMPTE may be described as an independent non-profit organization concerned with the engineering aspects of motion pictures, television, instrumentation, high speed photography and the allied arts and sciences. It was established as the Society of Motion Picture Engineers (SMPE) in 1916 and significantly the first scientific paper published by it was entitled "Standardization". Eight years later, it put forward proposals, with very great long term implications, for a new standard 16 mm. safety film. In 1950, the SMPE added television to its field of interest and became the SMPTE. Membership in 1916 was 24; in 1949, it was about 2,000; and now it is four times or more larger drawn largely from the United States and Canada but with a substantial minority from over sixty other countries.

The SMPTE is governed by an elected Board and works largely through a series of expert "Engineering Committees". There are such Committees for colour, film dimensions, film projection practice, instrumentation and high speed photography, laboratory practice, 16 mm and 8 mm

motion pictures, sound, television, studio lighting, video-tape. The chairmen of the foregoing committees provide the membership for a final one, the Standards Committee. The headquarters of the SMPTE are in New York City, from which its journal of wide international repute is published.

Apart from its conferences and certain educational schemes, the main strand in the Society's work is undoubtedly its activity in the field of standardization. A great many American standards have been evolved from the findings of the SMPTE Committees and have been validated by the American Standards Association (ASA). The Society also runs certain ASA Sectional Committees, e.g. PH22 - Motion Pictures, and C 98 - Combined Video-Aural Magnetic Recording for Television. Under the ASA, the Society is responsible for technical guidance and Secretariat functions of the International Standards Organization's ISO/TC 36 Cinematography. The SMPTE produces a variety of visual and sound text films, both photographic and magnetic, to meet the needs of television stations, theatres, motion picture studios and manufacturers of projection and sound equipment for defining and checking performance. A catalogue of such test films is issued.

The work of the French Commission Supérieure Technique du Cinéma (CST) is similar to that of the SMPTE but its institutional character is quite different. The CST is an official body, subsidized by and linked to the governmental Centre National de la Cinématographie (CNC)⁽¹⁾ though the creation of the CST as a group actually pre-dated by a couple of years that of the CNC in 1946. It is the CNC's consultative body "for all applications of a technical character affecting the film industry." It is run by a management committee (Comité Directeur) and an administrative secretariat and works essentially through two channels: (a) a general study committee (Commission générale d'étude); and (b) a series of technical working sub-committees (Sous-Commissions techniques de travail). These latter deal with studios (sets), camera work (studio and other equipment and materials), sound, laboratory, editing,

1. The CNC is discussed in detail in the next chapter.

special effects, sound projection and movie theatres, distribution, exhibition, three dimensional colour, substandard formats, cinema-television, and audiovisual media.

The CST undertakes research, testing and quality control through its services and laboratories grouped together as the "Contrôle technique de cinéma" section. This section runs a mobile-laboratory-van which can carry out on-the-spot tests in studios, auditoria, laboratories and movie theatres. The section also produces test films and check cards and charts needed by technicians and other users in all branches of cinematography. The CST publishes a bulletin and various manuals and monographs. Like the SMPTE's, much of the CST's work is concerned with standardization and it provides the secretariat for the Standards Office of the French film industry.

INSTITUTIONS FOR FINANCING FILM OPERATIONS

Film finance is a highly complicated subject and generalization is difficult. But one can say that, almost without exception, where a country's film industry is exposed to the free play of market pressures, some measure of production and financial aid seems to be needed. This need has been greatly reinforced by the expansion of television. Remedial steps may take various forms - restrictions against competition through quotas on the distribution and exhibition of foreign films and more positively, the domestic industry may be succoured through a system of awards, credit loans and subsidies. (1)

These subsidies may be related to quality or based simply on box-office returns (and may often be not so much subsidies in the outright sense as transfers through levies from one part of the industry (exhibition) to another (production)). Often too, the system of credits may be institutionalized through the creation of film finance corporations, film banks, banking accounts, or special aid film funds or foundations.

Such arrangements may affect all the three main stages of operations - production, distribution and exhibition. This is logical enough because these stages are undoubtedly interdependent, which holds good whatever the system employed for financing film activities. Even for films of the public relations and informational type paid for entirely by official or private organizations, the nature and size of potential distribution and audiences reached must be the first consideration in deciding the degree of investment. With films at the opposite end of the range of production - the major features costing millions of dollars - the promise or even the guarantee of distribution is usually a sine qua non for investment. Thus, for example, when the National Film Finance Corporation was set up in Britain in 1949, 70% of the production costs of a film had to come first from a distribution company (or a bank) before loans up to the remaining 30%

could be made. Today, according to Richard Attenborough, "the normal method in Britain is a 100% financial deal by a distributor who puts up the entire money, gives the production company a percentage of the profits and owns the project outright the moment it is delivered." (2) This example is drawn from an industry operating in a market enterprise economy, and the situation is in certain respects different in the socialist countries where all the means of production and distribution are state-owned. But whatever the economic framework of film operations, the dependence of production investment on distribution potential seems inescapable. This has an obvious bearing on how institutions for financing film activities or indeed for overall functions should be conceived and organized.

A key notion is that of using financial aids and incentives to foster artistic quality. This notion predominates in the systems for cinema aid adopted in most European countries. There is however the opposite approach which maintains that you cannot, by financial aid or legislative provision, ensure quality in this industrialized medium of expression, and aid must be governed by actual or potential market success. The example of this approach most often quoted is that of the British Film Production Agency. (3)

1. This has become true even for countries like Japan with large domestic markets for films. More unexpectedly still, the question of subsidizing the whole product has been a subject for discussion in the U. S. A. This was indicated by e. g. a series of articles in the June 1967 issue of the *Journal of the Producers' Guild of America*, in which the pro's and con's of film subsidies were ventilated.
2. Quoted in Butler, I.: *The Making of Feature Films*, Penguin, London, 1971, p. 27
3. The criterion of economic viability underlies the agency for loans to the film industry, the National Film Finance Corporation (NFFC). When it was set up in 1949 by the British Government, the Minister concerned (the then President of the Board of Trade, Mr. Harold Wilson) reportedly said: "No provision can be made for the supply of capital for the purpose of testing whether Mr. X is or is not a genius." The standard whereby the NFFC grants money was to be, and is, that of supporting ventures on the basis of the soundness of their speculative value. There has however in recent years been an increasing awareness of the need to re-define its directives and remove the limitations of choice imposed by them. The managing director of the NFFC said in October 1967: "In the past we have had only a commercial criterion in considering projects; but I think we should have a second criterion, that the films we support should be films of quality which one is proud to export. I think oddly enough, if we had had this dual criterion throughout the years, we might have done better commercially than we have."

The interdependence of the three main stages of film operations, and especially as between production and distribution, are exemplified in some of the overall institutions discussed later. These undertake both production and distribution and to a lesser extent exhibition. But predominantly they have been concerned with short films.

In the market economy countries, however, the production, distribution and exhibition of full-length feature films tend not to be institutionalized in the way we are mainly considering in the present survey. Usually these activities are carried on by private companies belonging nationally to trade associations, which are in turn grouped in three international bodies respectively: the International Federation of Film Producers' Association; the International Federation of Film Distributors; and the International Union of Film Exhibitors.

In respect of the three stages of film operations, especially production, there is one aspect to which we have not so far paid much attention. This is the scale of investment involved, both in providing plant and equipment and in maintaining production at a viable level. Here one must take into account the fact that there is a type of production costing so much, and requiring so elaborate and extensive an organization in terms of money, materials and men as to make of it almost a different genre of activity from the others. We are thinking of the large-scale feature "mega-production" calling for big studios, and an army of technicians, artists and others running into hundreds even on location, and costing many millions of dollars. But even where this type of feature production costs only a small fraction of that of a mammoth motion picture spectacular, it calls for a scale of expenditure well out of range for many countries.

Two points about this kind of feature production should however be noted - the complexity of the organization they call for and the fact that this complexity and the costs involved are not merely due to loose or extravagant budgeting, though this factor has not been absent from feature production in the past. As to the complexity, this is clearly visualized by the chart, The Cinema, compiled by Alan Sawford - Dye which we reproduce as Figure I from the book by Ivan Butler already referred to. Understandably, he comments: "With so many parts, it seems at first sight astonishing that a coherent whole could even result, let alone a work of art." The falsity of the impression visitors to film studios often receive of "feather-bedding" and over-staffing has been exposed by Ivor Montagu: "To a layman", he writes, "the place seems full of layabouts. But the swollen-looking staff is all necessary and their intermittent apparent idleness unavoidable. In film specialist jobs can only be done in succession." He goes on to describe the successive complex stages which must be gone through on the set one by one before the endless 'takes' actually begin and, as he puts it, the scene clicks expressively 'so'. He concludes: "Each separate shot has to go through

this rigmarole, and for expressive construction and reproduction there must be many shots for every incident." (1)

The costs of establishing studies and plant for this type of production are high. In the market economy countries, these means of production have largely been created through private investment and state intervention has often been limited to assisting in their modernization or extension and their running costs. The same applies to the creation of the other half of the infrastructure of a feature film industry - the building of cinemas.

The highly industrialized and capitalized approach to film-making we have been discussing is the predominant one for the type of movie which can still gross millions of dollars on the international market. But it is not the only one. Economic stringencies, the desire for creative escape from a "production-line" system, the emergence of the "auteur" idea in film-making and other factors have encouraged development towards less rigid and much more modestly priced kinds of feature production - the tendency to move out of the studios and use stories which can be shot on location in the realistic settings of city street or country landscape, the introduction of new formats such as super-16mm, into feature production, refinements in film stock, and in cameras and components through advances in electronics, alongside the use of television-type production techniques of feature film planning and direction. The pace of innovation is such that the production of feature films to international standards is becoming feasible for countries hitherto debarred from this sort of enterprise on economic grounds. But the entry of new nations into the viable circuits of international feature film circulation is not merely a question of money. Creative talents and marketing skills are also essential.

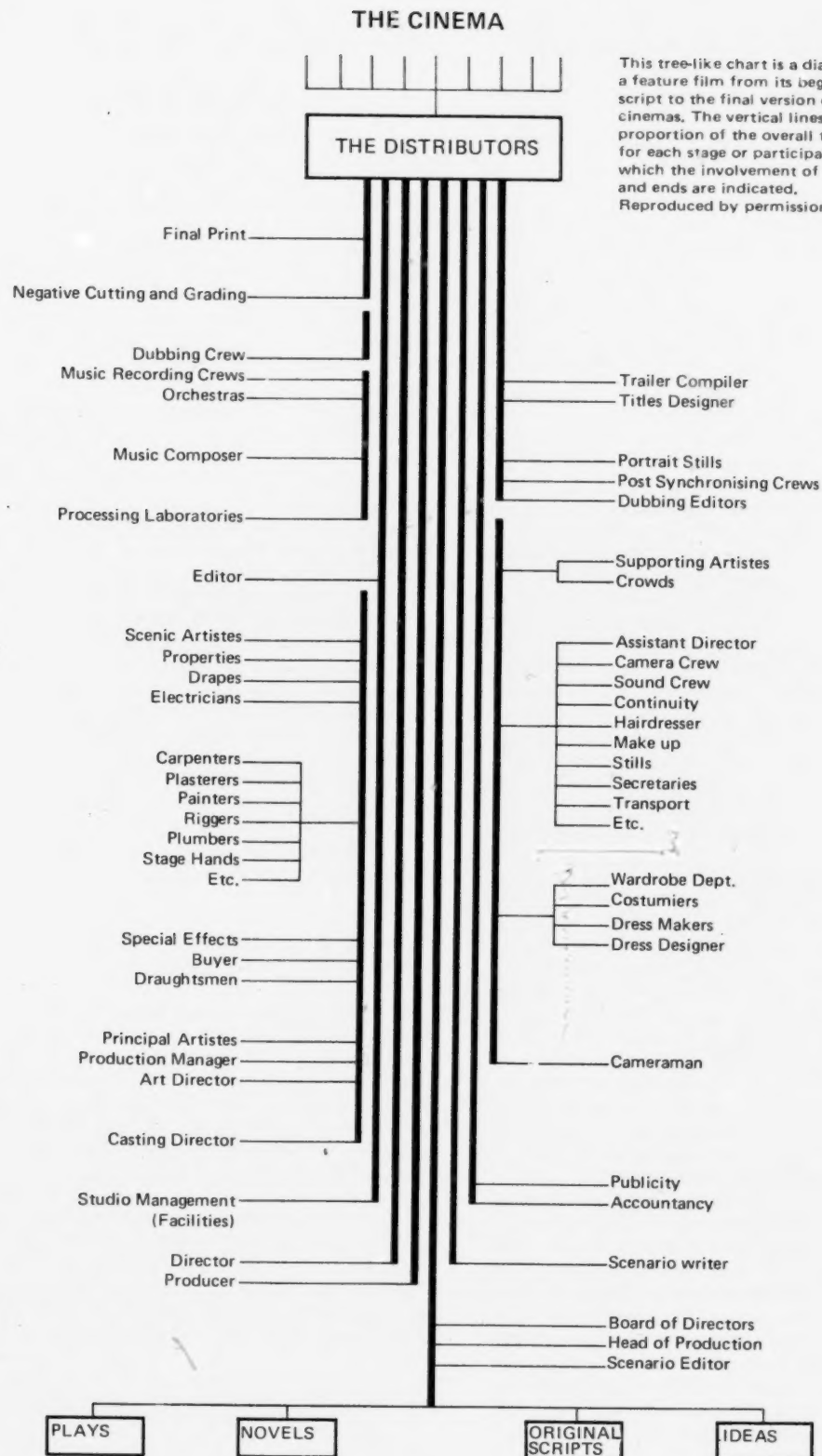
TRAINING OF CREATIVE AND TECHNICAL PERSONNEL

The intervention of the state in the provision of skilled manpower for the cinema industry is however another matter. In recent years, the responsibility of governments to provide for the professional training of creative and technical film personnel has been increasingly recognized. This has led to the establishment of film training institutions in a number of countries.

They can take various forms. One type of institution undertakes to train technicians for the practical and craft side of film-making. At the other extreme, there is the type of institution which treats film as art as a subject of academic study though practical film-making may be included in its courses. Often this type of activity is carried on

1. Montagu, I.: Film World, Penguin, London, 1964, p. 194.

FIGURE I



within a wider framework and in the United States especially many universities run such courses in film. The third main category of institution combines both points of view. It approaches film-making as something which involves two vital aspects; as a medium of communication of immense practical significance in the modern world and of education and for imparting information on a wide scale; and also as a medium of entertainment and an art form of great importance. As art it has close relations with other forms of expression (music, literature and painting) but it has developed its own distinctive traditions, techniques, styles, and concepts. It is this dual function then of the film as a major means of communication and also as an art form and a means of supplying entertainment, which needs to be preserved and developed if the film is to perform its proper rôle in all the aspects of national culture.

Most of the principal national film schools approximate to this conception and treat the cinema as both a practical and an academic subject, often in the latter case at post-graduate levels. The longest established, the All-Union State Institute of Cinematography (VGIK) in Moscow, may serve as an example.

VGIK is as old as the Soviet film industry itself and all the leading film-makers have studied and/or taught there. Present progress at the Institute was recently reported on by the Rector, Mr. Alexander Groshev, and Mr. V. Zdan, in an article in the Bulletin of C. I. L. E. C. T. from which these extracts are taken:

"In 1969 the Institute of Cinematography celebrated its fiftieth anniversary. During the years it has existed, the Institute has trained and educated three generations of Soviet film-makers (4,500 people), as well as 200 foreign film-makers. The Soviet government has rewarded the Institute's activities with high honours, conferring on it the Order of the Red Flag."

Of graduation and diplomas, the authors write: "293 students graduated in 1969-1970, 92 of whom had studied by correspondence. The distribution was as follows:

Faculty of Directors:

49 people, of whom 28 were directors of artistic films

Faculty of Cameramen:

42 people, including 24 who studied by correspondence

Faculty of Acting:

21 people

Faculty of Script-Writing:

33 people, including 18 correspondence students

Faculty of the History and Theory of Cinema:

36 people (15 corresponded)"

"In 1970, enrolment at the Institute", the authors tell us, "for the first year took place according to the regulations for admission by competitive examinations. Three hundred people, including 25

foreigners, were accepted. As was the case last year, the examining board attached great importance to the social background of entrants. A preliminary examination and numerous consultations, organized for candidates for entry to the main faculties, made it possible to raise to 40% the number of gifted workers and "Kolkhoziens", admitted to the Institute.

This year, for the first time, the system of examinations based on the questionnaire, has been applied to the faculty of directors in the studio M. I. Romm. It would seem that this reform was justified as it makes it possible to judge the candidates' knowledge in a more objective manner.

Similarly, an arbitration board has been set up; this board was called in to settle the rare disagreements which arose during the entrance examinations.

In consideration of the requirements of television and of the documentary film studios, the Institute administration has decided to create a special studio for training cinema and television journalists, who will in fact be script-writer/cameramen, capable of making a filmed report, writing the commentary of their film as well as editing it and adding sound. The curriculum for this studio has been drawn up on the lines of that of the Faculty of Cameramen."

VGIK and other national film schools are grouped together in C. I. L. E. C. T. (called so from its French initials - the International Liaison Centre for Cinema and Television Schools). The current member organizations of C. I. L. E. C. T. are given in Annex G.

ARCHIVES AND LIBRARIES

The distribution of films for theatrical use is, as we have learnt, usually handled by specialized renting organizations belonging to the trade associations referred to above. But the patterns of non-theatrical film distribution are extremely varied. An essential type of institution is the film library. These libraries may be primarily lending ones or they may be another type of institution with a lending section but whose essential function is the collection and preservation of films.

Films have been described as the "audio-visual archive of our times". For many years, this essential aspect of the cinema was grossly neglected by those concerned and in consequence a considerable stock of precious films and filmed records was lost to posterity for ever. Nowadays however there is general recognition that all countries have a responsibility to preserve films as part of their history and cultural heritage, to catalogue them properly, and to make them reasonably accessible for study, research and creative enrichment. Preserving cinema film is more difficult than preserving paper and print and calls for highly specialized institutions known as film archives, usually operating on a

national scale. These national bodies throughout the world are grouped in the International Federation of Film Archives (FIAF). The President of FIAF has provided a note on Film Archives which we give as Annex H. In it, he describes the functions of film archives and distinguishes between six types: (1) those functioning as fully independent and specialized institutions, either state bodies or publicly subsidized (the main category); (2) those being part of a film institute; (3) those linked to a film school; (4) those forming part of a book library; (5) those forming part of a museum; (6) those founded by a film society. His concluding words are worth repeating here: "The importance of a film archive cannot be underrated. The moving picture (in film and television) is the most important development of communication in modern times. Future historians will compare it to the invention of printing. The film archive is its library. Today, any country without at least one well-equipped film archive is culturally underdeveloped."

Besides preservation, there are two other functions national film archives can perform. The first is to arrange with the necessary permission, to make copies of certain of the films they hold for external loan to educational groups and film societies. Many archives perform this service and run lending library sections.

The other function is to sell, on suitable terms and again under arrangements with the copyright owners, shots and sequences from the films they hold. Many archives do not undertake this service for reasons which have been stated as follows: "Generally speaking, they do not own the copyrights in the films they preserve which they usually hold on deposit from the owners. These owners are very frequently the commercial film companies on whose goodwill and co-operation many national archives depend and who are themselves able to supply footage on normal business terms. What the archives can provide is a service of information and research whereby the potential user can be helped to identify the sources of the stock material he wants and be guided as to how he can secure it." (1)

The function of providing insertion footage is usually undertaken by special libraries nowadays known as "Film Production Libraries", which can be run by newsreel organizations, feature and other film companies or, increasingly, television networks. The shots and sequences provided by these bodies are usually called stock material defined in an IFTC document as;

"All those filmed materials divorced from their original use and gathered together in a film production library and broken down for possible inclusion in later complete productions. These materials may be extracted from newsreels or the footage of a completed film or from the unused footage (up to twenty times greater in quantity than the footage used) which may have been shot originally for the same film, but

never used. The materials may consist of individual shots of good quality and length, or extensive parts of complete films 'cannabilized' for later re-use."

The provision of such materials is now acknowledged to be an essential part of film operations, and one whose importance is rapidly increasing because of the vast scale on which television programmers in all parts of the world have recourse to illustrative insertions. How a film production library service is organized will depend on the way national film activities are structured but no country can afford to neglect this channel for the exploitation of its resources on film.

NON-THEATRICAL DISTRIBUTION

The non-theatrical distribution generally of films within most countries is usually carried out by specialized film-lending libraries, especially for the category known as "factual films". They may be run by individual or national bodies or individual manufacturing industries or even firms or as part of overall national institutions. In Annex J we reproduce an authoritative account of how one well-known non-theatrical film library of its type operates.

Non-theatrical film libraries can play an important part in the international exchange of educational and cultural films. This brings us to the arrangements a country can establish for distributing its films to other countries. As regards non-theatrical distribution abroad, this is most often done by the deposit, temporary or permanent, of copies, usually single ones, of films with certain of the country's diplomatic missions abroad. While this is useful and indeed probably essential, it should not be overlooked that the distribution achieved in this way in any one country is bound to be very small and therefore dear in cost-effectiveness terms. Where it is possible in addition to have a particular film put into distribution by the foreign country's national film-lending library, the distribution achieved can be very much greater, especially to schools. Up to 3,000 copies of a film may in this latter way be printed and distributed by the national agency to educational institutions.

Organizations for the sales and promotion abroad of films are a useful - and some would say essential these days - part of film operations on any significant scale.

There are other operations for which, in one or two countries, specialized institutions have been set up but which for reasons of space cannot be

1. World Directory of Stock Shot and Film Production Libraries, compiled by the Royal Film Archive of Belgium with the co-operation of the Belgian National Commission for Unesco. Pergamon Press, 1969, p. VI.

dealt with here. But two aspects of the subject must certainly be referred to further before we conclude this survey of institutions based on particular stages or functions.

The use of films - educational, social, critical, appreciative etc. - is one of these. The other concerns their proper documentation. Before films can be used, their existence must be known to users. Both of these aspects raise wider issues.

FILM CATALOGUING

The cataloguing of films is now seen as part of the essential function of properly indexing and documenting all the intellectual resources of the community, and it is just as important to do this for films and other "non-book" materials as it is for books and printed matter. This attitude is a very recent one although film catalogues of a sort have existed almost since the invention of cinematography. The point about this type of operation can be briefly put. It has been formulated by the International Film and Television Council. This maintains that, alongside such sectional and partial lists as may be necessary, all countries should have centralized national catalogues, covering all their films and documenting them in a classified and systematic way according to modern bibliographical and information processing methods. This is a type of institution which can be created quite economically as experience in various countries has shown.

CULTURAL FILM EXHIBITION

The use of films takes us into the larger contexts of both formal and out-of-school or permanent education and of the social aspects of art and communication in general. In these contexts, the purposive use of films is often the concern of overall institutions, as the present Survey has indicated, or of broader educational and social institutions for whom it is one of a number of means in which they are interested. But there is one type of organization traditionally associated with the cinema which is of great interest and significance - film societies.

The idea of the film society - or ciné-club in French - was launched in Paris in January 1920 in a manifesto announcing a new weekly journal devoted to the idea and written by Louis Delluc, the filmmaker who was also a leading critic. The new magazine would, he said, "help relations between the public and "cinematographists", encourage enthusiasm and efforts of all young people and arrange all sorts of events to further the French cinema." Film societies were created by him, by Moussinac and by the most celebrated early theoretician of film art, Canudo, and others in France. The movement spread to England with the formation of the London Film Society in 1925 "to show a group of films which are in a degree interesting and which represent the work that has been done, or is being done, experimentally in various parts of the world".

The Society introduced to the country the Russian screen classics and Grierson's documentary Drifters was first shown by the Society along with Eisenstein's Battleship Potemkin. The movement spread to Scotland (where in 1929 the Edinburgh Film Guild, still functioning, was formed) and to other countries.

Today, hundreds of these societies exist throughout the world and have their own international body, the International Federation of Film Societies (See Annex K). Many of them have now been "institutionalized" in the sense of being officially recognized and subsidized. The evolution of film structures and the coming of television and other factors have modified their rôle. But, at their best, they still represent an essential force compounded of disinterested and independent enthusiasms and passions for the cinema. Their pioneer efforts have over the years made possible in different countries the establishment of other "cinematographic institutions" - film institutes, film archives, film reviews, specialized cinema circuits and so on.

One offshoot in part of the film society movement has been the growth of another type of institution for disseminating film culture - a special quality type of cinema - the repertory cinemas or art houses, as they are now usually called.

This type of specialized cinema has existed for fifty years or more but it is only recently that their number has grown in a spectacular fashion and in some countries they have become institutionalized. This has happened for example in France where "cinémas d'art et d'essai" have a status recognized by the Centre national de la cinématographie (CNC). The arrangements controlled by the CNC for concessionary treatment of the "Cinémas d'art et d'essai" cover commercial cinemas whose yearly programming fulfils four criteria: to include (1) high quality films not reaching the audiences they deserve; (2) films showing a creative, experimental and research approach; (3) films from countries whose cinema production is insufficiently known in France; (4) quality shorts. (The CNC has a special mission to encourage such films). Programmes may also include 50% of reissues of screen classics, 25% of new films which both critics and filmgoers have liked and which notably contribute to film art, and 10% of outstanding amateur films. These proportions may vary according to the size and population of the town, city or community in which the cinema is situated. The status of "cinéma d'art et d'essai" is conferred on the recommendation of a special commission. In January 1971, 328 such cinemas were recognized, of which 66 were in Paris.

For fuller details of this development, reference should be made to the monograph on the subject by Paul LÉglise from which an extract is given in Annex L.

An important landmark in the growth of art houses was the creation in 1960 of an international organization grouping them - CICAIE (International Confederation of Art and Experimental Cinemas).

OVERALL INSTITUTIONS

The foregoing pages have given some idea of the manifold functions which cinematographic institutions may be called upon to perform. To what extent can some - or indeed all - of these functions be usefully and justifiably centralized within one overall national organization? Light may be thrown on this by the exploration in greater depth in this chapter of a number of more general cinematographic institutions.

THE FILMS DIVISION OF THE MINISTRY OF INFORMATION AND BROADCASTING OF INDIA

It seemed interesting to begin with this well-established institution of good standing which presents a number of features of exceptional interest. Though India is in the general economic and social sense a developing country, its film industry, particularly on the feature side, has for long been a highly developed one and nowadays India ranks as the third largest film producing country in the world. There is no public sector in the feature film industry. The Films Division or F.D. of the Ministry of Information deals almost entirely with short films and constitutes indeed the public sector in the short film industry. There is also a private sector of this latter made up of about a hundred Independent Producers. Besides making films for other bodies, these Independent Producers contribute to the output of the Films Division. Indeed, as many as a quarter of the subjects on the annual production list of films can be reserved for these Independent Producers to make. But the great bulk of the Division's output of close on 200 films a year is produced by the Films Division itself.

India shares with other developing countries in Asia and Africa problems of the advancement through audio-visual education and information of rural communities spread over large distances. It is to be the setting of a pioneer experiment in the use to this end of a space satellite for television broadcasting and here cinematography will presumably play an important part as in other forms of educational

television. A profile in relative depth of the Films Division there offers then a useful departure point for a discussion of overall cinematographic institutions.

The Films Division is one of the "Mass Media Units" of the Ministry of Information and Broadcasting. It is "the central film producing organization responsible for the production and distribution of newsreels, documentaries and other films required by the Government of India for public information, education and for instructional and cultural purposes." Though it works within a government department, it seems to enjoy a considerable degree of autonomy and be a well-defined entity. Started in 1948 soon after Independence, the Films Department is in the words of Jag Mohan, "a national agency that over the years has evolved into a national institution."⁽¹⁾

A good idea of the general set-up at the Division may be gained from the "organigramme" we reproduce on page 28 (Figure II).

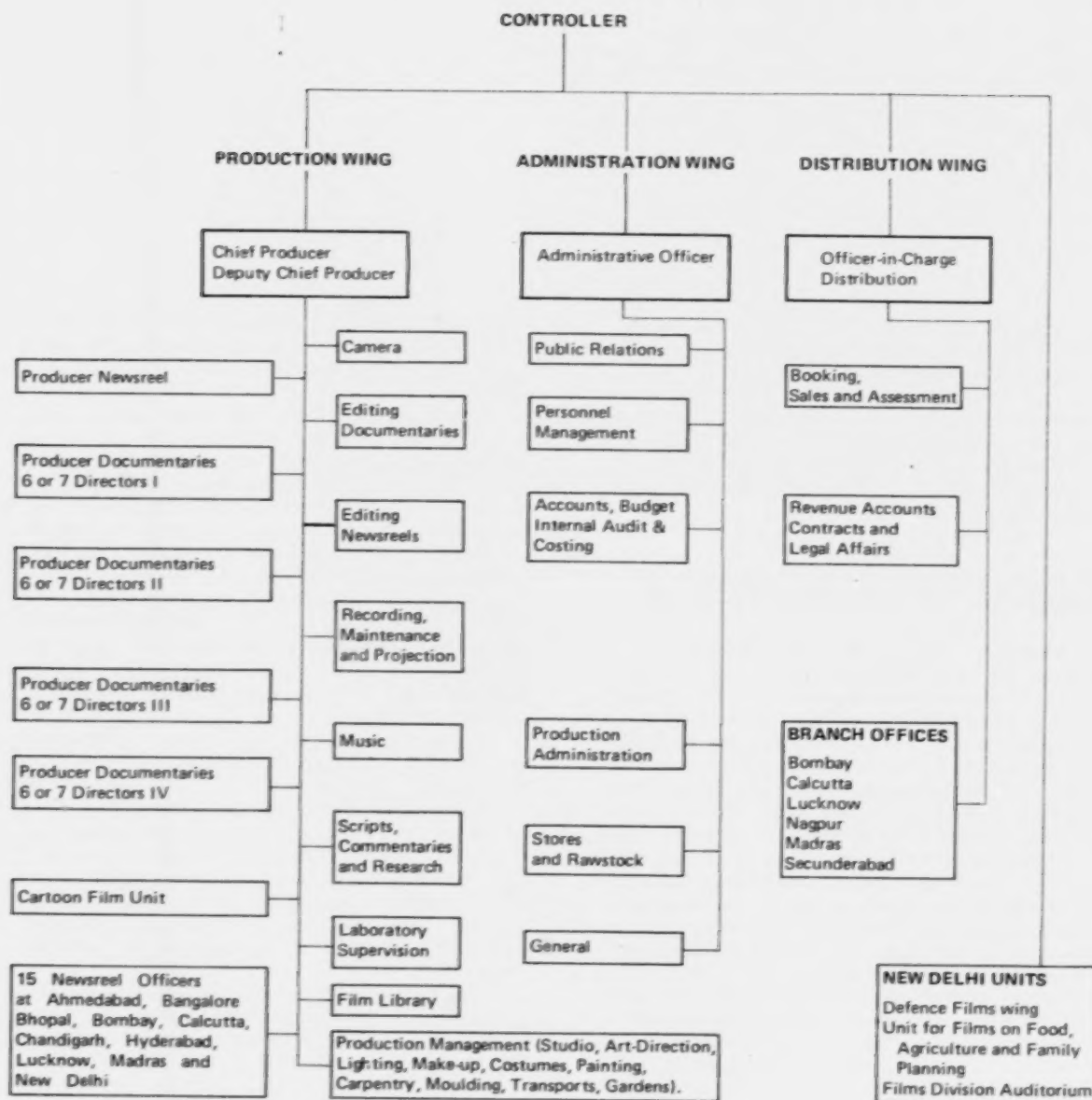
As may be seen, the chief executive of the Division is the Controller. Up to 1968, this post was filled from the ranks of the Indian Administrative Service. But in that year, a significant precedent seems to have been established by the upgrading of the senior film professional, the Chief Producer, Sri K.L. Khandpur, to the post of Controller.

The next point to notice is that the Division is primarily a film production agency which is not true of all the other overall institution discussed below. The column headed PRODUCTION WING on Figure II brings out the organizational lay out of this activity. Besides the Chief Producer and his Deputy who function at the Films Division's main headquarters in Bombay, there is an Additional Chief Producer not shown on the chart but in charge of

1. Two Decades of the Films Division, published in 1969, by the Films Division in Bombay. We are indebted to Mr. Mohan's excellent study for the chart at Fig. II and many of the data we quote, which relate therefore to 1968-1969.

FIGURE II

THE FILMS DIVISION SET-UP



activities at New Delhi and the units, listed in the final column of Figure II.

Under the Chief and Deputy Chief operate a number of Producers, each responsible for particular groups or types of films. Each is in overall charge of some 20 productions a year from script to final versions. Under each Producer serve six or seven Directors, whom Mr. Mohan describes as the core of creative personnel. His comments on the responsibilities of the Chief and Deputy Chief and the other Producers are worth quoting in full:

"They have not only to handle so expressive a medium as the film, but also Directors, who have personalities and styles in film craft. They have to do tight-rope walking between the creative staff, represented by Directors, and Authority, whether it be the Ministries, the Consultants, the Film Advisory Board, the Censor Board or the public represented through the Parliament. They have to be loyal to the medium of the film, since most of them have been Directors earlier in their careers. They also know that 'films are made by individuals, not committees'. But they also have to remember that they are handling public funds, they have to put out predominantly utilitarian films, they are answerable to the higher-ups, and that the release schedules must be met somehow."⁽¹⁾

Two of the Producers have special tasks - the Producer in charge of Newsreel Operations whose work we discuss later, and the Producer in charge of "Outside Productions", i.e. the films already mentioned which are made not by the Films Department itself but by Independent Producers figuring on an approved panel. This Producer is responsible for tenders and their fulfilment and for financial and working relations with the private sector of the short film industry.

Before passing to the categories of films made by the Films Department, something must be said of the equipment and the various processes of production. They are, with the exception of animation, covered by the entries on the right-hand side of the column PRODUCTION WING in Figure II.

The Camera Department is based in Bombay but most of its equipment in camera and lenses is generally in use on outside location and for newsreel coverage. The bulk of the cameras are 35 mm.

With regard to camera personnel, the Documentary Section has 14 cameramen and 20 assistants working under the Chief Cameraman. Fifteen newsreel officers work for the newsreel section of the Camera Department in the ten regional centres given in column I of Figure II.

A team of 25 editors, 25 assistant editors and 30 joiners under two Chief Editors handles the work of the Editing Department. The Department has, as Figure II indicates, two sections - for documentaries and newsreels. They work in 13 editing rooms, each equipped with a moviola, a soundola

and editing table with synchronometer, and in two halls. Each year, the Editing Department copes with 60 newsreel issues and about 100 documentaries in 14 language versions. A unit attached to the Documentary Section looks after the matching of language commentaries. The responsibilities of the Editing Department extend from receipt of rushes up to the sound recording process and cover also the provision of titles.

Recording, including dubbing in the 14 languages, is done by the Sound Recording Department under the Chief Sound Engineer. The Department also records the other language versions of the outside productions from independents and outside agencies which it receives in a basic version, usually English. When one remembers that the work load covers the same quantity of film as that handled by the Editing Department, the staff complement of six recordists and seven assistants must be more than fully stretched. This seems to be true also of the equipment which includes four 35 mm optical recording units, three 16 mm optical recording units, eight professional magnetic recording units and four re-recording units.

According to Mr. Mohan, the Department is gradually switching over to the use of magnetic film in a phased programme, with considerable saving of raw stock but involving investment in special equipment for recording and editing.⁽²⁾

The Sound Recording Department is also responsible for projection facilities and for maintenance. With a staff of 18, the Projection Section of the Department runs two preview theatres and two re-recording theatres at the main studios in Peddar Road, Bombay, projection installations at Tarabhai Hall in that city and the Films Department Auditorium in New Delhi.

The Maintenance Section keeps in running order and good repair all the equipment - optical, electronic, electrical and mechanical - in use by the Films Division.

Moving down the entries on the right hand side of column I of Figure II, we come to the Music Department. This has a modest staff complement of 10 musicians under the Director of Music and his two assistants, though the services of outside musicians - directors, singers, instrumentalists - are also frequently drawn on. It is interesting to learn that the attempt is being made to compose imaginatively to visuals and provide new creative patterns of sound and music. The Director of Music has collected from past sound tracks an indexed and catalogued reference library of recorded sounds.

The Departments described on the chart as "Scripts and Commentaries" have some unusual features. There are, one learns, only two script-writers on the staff of the Script Department. This is in part because directors have traditionally

1. *Two Decades of the Films Division*, p. 15.
2. *Ibid.*, pp. 53-54.

preferred to use scripts prepared by themselves and adapted during shooting. In addition, the Department frequently uses guest writers.

The Commentary Department is an interesting phenomenon because of the diversity of language versions turned out. The commentaries of the basic versions are written in English. Thereafter specialists in 13 other languages compose the commentaries for the versions in these languages - Assamese, Bengali, Gujarati, Hindi, Kannada, Kashmiri, Malayalam, Marathi, Oriya, Punjabi, Tamil, Telugu, Urdu. In these languages, more words are often needed than in English to say the same thing. The commentary writers must display considerable ingenuity and multilingual mastery, as well as skill in the mechanics of fitting recorded speech to edited visuals. Conversely, those writing the English commentaries have to allow for this in the relative density of their versions.

The Films Division does not have its own printing laboratories but uses outside commercial ones. This explains why, on Fig. 1, the Department concerned with laboratory processing and printing is described as "Laboratory Supervision". This Department is obviously closely linked to the Library of films and of stock shot materials.

The last Department on the Production Wing - Management - performs the functions indicated on Figure II. It does a range of other chores, including for example fixing up police and other permits and facilities.

The machinery described above is used to produce two broad categories of films - newsfilms and what are called on Figure II "documentaries".

The weekly newsfilm called "Indian News Review" is a news magazine rather than a newsreel of the older type carrying "hot" news, and presents a continuing picture of national events, trends and developments. The footage for the Review is provided largely by the cameras and tape-recorders of the 15 newsreel men in the 10 regional centres referred to on the Chart, and sent in by air to the Newsreel Department's headquarters in Bombay. What happens next has been described by Mr. Mohan in the following succinct and lively terms:

"Every week by Saturday or at the latest by Monday, the selection of the items for the next issue of the I.N.R. is made. Like the news-editor, the Producer gives importance to certain items, decides the length and keeps some items pending. He has to be fully conversant with 'the chemistry of news'. On the basis of the dope sheets sent by the cameramen and the research material provided by the Research Department, the English commentary-writer starts his work on the draft commentary. Timed and checked, it is readied by Monday evening. But there is always provision for the inclusion of any item, sensational or dramatic, up to the last minute. As soon as the English commentary is okayed, the language commentaries are prepared. The commentaries are recorded on

Tuesday. The Editing and Sound Departments synchronize their schedules. The Newsreel editors work the whole night every Tuesday under the supervision of or according to instructions of their Chief Editor. By 9.30 a.m. on Wednesday, the married print is ready for the Film Advisory Board. This statutory body, which has to approve films for mandatory public exhibition in the cinemas of the country, is so constituted that officers of the Film Censor Board have to be also present. The newsreels get the approval of the F.A.B. and the Censors at the same time. Then the prints are struck. By Thursday morning the prints for distribution to the first-run theatres in all parts of the country are ready. By evening they are dispatched, ..." (1)

The label "Documentaries" on Figure II covers not only films usually classified in this way but others of a more specialized character. They include, for example, films for classroom teaching as audio-visual aids. These films have been mainly on the regional and physical geography of India, but have included more recently some natural history and biology subjects. Other films have been of a more general adult educational character for public enlightenment - on such topics as the Metric System, economic problems and civics. Instructional films on farming for rural audiences, and training films for the Armed Services, have been and are being produced by the Films Division. Other films of a motivational character have used film techniques to reinforce family planning and other campaigns. Another important category is that of films about both the plastic and the performing arts in India. Yet other Films Division films have been produced for trade and tourist promotion. Two further kinds of films are contributing to the history of the nation and its relations on film. These are the biographical documentaries telling the life stories of India's great men, and the record films numbering over a hundred which chronicle the visits of foreign statesmen to India or their Indian counterparts abroad.

Almost all the above films have been shorts of from 10 to 30 minutes in length. A few feature-length documentaries were provided at an earlier period and some were released theatrically. One or two fiction films of feature length - on such topics as community development and the caste system - have been made by the Films Division for rural audiences accustomed to longer movies with a story line. The activities grouped under DISTRIBUTION WING on Figure II make of it one of the largest distribution organizations for short films in the world.

This Wing has certain distinctive features which Figure I does not bring out. According to Mr. Mohan, (2) the Films Division supplies prints

1. *Two Decades of the Films Division*, pp. 36-37.
2. *Ibid.*, p. 65.

of a documentary and a newsreel each week for circulation in close on 7,000 cinemas in India and this increases by about 400 new static and mobile cinemas brought into use each year. About 300 prints of each newsreel and each documentary go for the first and second weeks to first-run theatres, and later-run halls over a period of up to nine months until this batch of prints is withdrawn. The cinemas pays the Films Division for the hire of these films on a contractual basis; rentals vary with the size of the cinemas from Rs. 2.50 to Rs. 400 a week, working out at about 1% of net revenue after deduction of entertainment and other taxes.

The annual output of over thirty thousand prints in 35 mm and 16 mm include not only the copies for theatres but also prints supplied free of charge for use on the mobile units of the Central and State Governments, those selected by Indian diplomatic and trade missions abroad for their territories, those distributed for foreign television and theatrical hiring outlets, and films supplied for prestige and publicity to international festivals and other occasions. Prints are sold abroad by a commercial distributor.

The income from these sources and from the sale of stock shots is appreciable and, as we shall see, amounts to nearly two-thirds of total expenditure.

Much of the revenue derives from the system of distribution mentioned above under which every cinema in India in order to have a licence is obliged not only to screen but also to pay for an "approved" short film and a newsreel at every show. These are drawn from a list of such films drawn up by a selection body, the Film Advisory Board.

This distribution system has been strongly and often bitterly attacked in the past by film-makers and others in India because it savours of monopoly control. This point of view was put in 1963 by the two leading historians of the Indian cinema, Erik Barnouw and S. Krishnaswamy, in these words:

"It is understandable that the central government moved into this field on a massive scale. To serve pressing communication needs of a new nation, no other available medium offered comparable values. And the private film industry, in spite of early interest in topicals, had never developed a strong documentary film sector. Yet it is a pity that government moved into this field in a way that almost prevented such a sector from developing. Although monopoly was not the stated intention, monopoly was the almost certain result of policies adopted, particularly the block-booking contract forced on theatres."⁽¹⁾

These authors also criticized the custom of changing the short each week and suggested that an exceptional documentary film might be booked into first-run theatres with a popular feature film and stay with it throughout its run.

Despite such criticisms, Mr. Mohan feels that the system has justified itself. He recalls that more recently there has been a greater understanding of the problems of Independent Producers and relations between them and the Films Division have improved. Better rates and facilities have been negotiated and unsponsored, independently produced films have been bought by the Films Division.

The middle column of Figure II - ADMINISTRATION WING - is pretty self-explanatory. The Administrative Officer working directly under the Controller is responsible for personnel management with a staff of some hundreds, for welfare and security and for the other tasks indicated on the Chart. Most important, he is responsible for budgeting and accounts and finance generally. The annual expenditure of the Films Division had risen by 1968 to just under 16,000,000 Rs, to be offset by receipts of some 10,000,000 Rs.

The above profile traces the main features of the Films Division's operations. But this is not of course the whole story. The Division has touched Indian life at a number of points, and has influenced the country's other cinematographic institutions.

This is true for example of the Film Institute of India, the leading establishment for teaching the art and technique of the cinema, for which the Ministry of Information and Broadcasting is responsible. The Central Government set up this film training school in 1961 and bought for the venture the extensive but long idle studios of Prabhat on the outskirts of Poona. The plans for the school had however been drawn up over the two previous years by a member of the Films Division's staff, Mr. Khandpur, the present Controller of the Division who in that capacity serves on the Institute's Advisory Committee. Staff members of the Films Division lecture and examine at the Institute while former students have directed films for the Films Division.

A not dissimilar intimacy of relationship has existed between the Films Division and the Children's Film Society. The Division has contributed staff and expertise to this semi-independent body set up in 1955 with government funds to produce and distribute children's films.

The Division naturally stimulates interest in movie generally and has had, for example, its own study group affiliated to the Indian Federation of Film Societies, with which it co-operates. The Controller and Chief Producer are *ex officio* connected with the National Film Archive of India.

With respect to the commercial feature sector of the film industry, the Films Division is represented on the Indian Motion Picture Export Corporation. The Controller of Films Division is a shareholder in the Film Finance Corporation Ltd.,

1. Indian Film, Columbia University Press, 1963, p. 271.

set up by the Government in 1960 for the purpose of rendering assistance to film producers by way of loans.

The Films Division has been compared with the Crown Film Unit in Britain. Apart from its historical interest, the parallel is however not a close one for the Crown Film Unit ceased to exist in 1952. Even previously, it had become since the War part of the Films (now Films and Television) Division of the United Kingdom Central Office of Information (C. O. I.). The C. O. I. differs from its Indian counterpart in that it is a common service department of non-ministerial status. Nevertheless the C. O. I. Films and Television Division is an interesting example of a considerable concentration and deployment of professional expertise in its field, notably in respect of the difficult process of reconciling the sometimes contradictory impulses and outlooks of the sponsors who pay for films and the creators who make them. This system of production control is described in Annex M.

THE NATIONAL FILM BOARD OF CANADA (NFB)

The NFB of Canada is much more comparable to the Indian organization. The Board has indeed served as the prototype for overall bodies in several countries. It remains the most prestigious of this type of institution. This is due perhaps to the extent to which it has shown how the nurture of individual creative talents can be fostered within a framework of sound public administration. It has been described as "a body within the framework of government but free from the routine inhibitions of civil administration".

To appreciate the significance of the NFB one must go back some 33 years to the situation in Canada when the Board was set up by the passing of the National Film Act in May, 1939. At that time, Canada was, as today, a developed country in respect of its industries and economy generally, but as regards the film as a means of national expression Canada could only be described as under-developed. There was no film production industry in Canada apart from small independent units in Montreal, Ottawa and Vancouver, and film activities were confined mainly to distribution and exhibition, under strong United States influence. There were about a score of organizations concerned in a small way with film activities and, at the Central Government level, the Canadian Government Motion Picture Bureau (mainly concerned with tourist films), which was absorbed by the NFB in 1941. The time was ripe for change and the National Film Act in 1939 set this in train by making the Board it created responsible for the co-ordination and direction of all Government film activities.⁽¹⁾ This Act remained in force until well into the post-war period, to be superseded only in 1950 by a new Act which reaffirmed the general character of the institution.⁽²⁾

As is well known, the 1939 Act was drafted in 1938 at the request of the Government not by a Canadian but by a Scotsman, John Grierson, the pioneer of the British documentary film movement, who became the first Government Film Commissioner and shaped the Board's structure and activities in the formative years of World War II and immediately after. As it developed during this time, the NFB displayed a number of features of considerable interest. Thus the Board was responsible not only for producing its own films but also for printing and processing them in its own laboratory, though it also called on technical services available from private industry. The Board established its own distribution service with, on the exhibition side, its own non-theatrical system and on the theatrical exhibition side effective working co-operation with the private entertainment industry. Of special interest nowadays when the multi-media approach to communication is much favoured is the fact that, by the end of the War, the Board had become what may be described as an audio-visual service, producing not only films but other types of materials. Most important the Board had also by then become, through the Commissioner, the source of advice to the Canadian Government on all matters pertaining to the film industry, and occupied for practical purposes the key position in this branch of national life and culture.

The main characteristics remain more than thirty years after the enabling legislation bringing it into being was passed. The opening paragraph of the Board's 1969-1970 Annual Report sums up how that Board sees itself across the years between:

"The Act, today, still stands as a model for other countries that have studied ways to emulate Canada's achievement in the use of film in the public service. In its 31 years of existence, the Board has made good use of its unique mandate to produce and distribute a body of work of high quality, rich in content and employing a wide range of techniques, a body of work committed to 'interpret Canada to Canadians and other nations' with a steadily increasing skill and imagination, which continues to make a notable contribution to the Canadian identity."

The Report describes the three main branches of the NFB's activities - Production, Technical and Production Services, and Distribution. But before this, there is a short chapter on the Ottawa Services Branch, set up in 1969 to consolidate the Board's operations where its legal headquarters are situated. This branch consists of a Liaison Division (to provide a link in the capital with

1. Cf. The Factual Film, Oxford University Press, 1947, pp. 232-233.

2. Reproduced in our Annex N.

government departments and agencies, a Still Photo Division, and the Canadian Government Photo Centre. The Still Photo Division runs a Photo Library Service with 400,000 black-and-white and colour pictures of Canadian life. The Canadian Government Photo Centre, established in 1965, provides still photographic printing and processing services to federal government departments and agencies. In addition, the Ottawa Branch deals with such legal points as copyright conventions and has played a leading part in plans for an audio-visual centre in the capital to meet the needs of government in the use of audio-visual techniques and hardware and software. The Branch provides space and various services for the Canadian Center for Films on Art.

The Report divides production activities, principally centred on the Montreal studios and plant, into two chapters - those of the English Branch and of the French Branch. The emphasis varies in each of them, though both refer to the limiting effects of the Government's austerity measures.

The English Branch reports progress on a production venture common to both branches and worth dwelling on briefly because it illustrates the imaginative way the NFB often approaches its work. This is the Challenge for Change/Société nouvelle programme begun three years previously. Describing it as a revolutionary development whereby communities will learn to use film and tape to analyse their problems, Dr. Hugo McPherson, the Government Film Commissioner during 1969-1970, has written elsewhere:

"Film-makers, community development workers and citizens work together to record a particular social problem. All are involved in choosing the material to be shot, and in sharing the editing process. Community and government officials make their contribution to the dialogue, and eventually the study is complete. All sides have seen each other, and new possibilities for social action have been opened. This new film technique first implemented by Colin Low promises great things. United Nations officials think that it is exportable to developing countries." (1)

The Challenge for Change/Société nouvelle films are financed as to 50% by the Board and as to 50% by equal contributions from the federal departments for Labour, Regional Economic Expansion, National Health and Welfare, Secretary of State (Citizenship) and Central Mortgage.

The NFB Annual Report comments:

"Exercising its mandate to give the voiceless in Canada the ability to communicate with their governments and the establishment generally, Challenge for Change/Société nouvelle has produced a series of films that may well be unique in the history of government-assisted film-making, in that they openly and purposefully criticize the agencies that support them."

Nineteen films of the series, some using such techniques as VTR (video-tape-recording), were made in the year 1969-1970 ranging from under five minutes to over an hour in length.

Other categories of films produced, apart from a group sponsored by Canadian Government departments, were television and non-theatrical films, theatrical (or what the Report calls "large-screen") films, youth films, and various sorts of innovation especially of the kind associated with the work of the veteran artist-cinéaste, Norman McLaren. Of special interest was the production programme of "multi-media" - filmstrips, slide sets, film loops, and other miscellaneous audio-visual items.

The French Branch covers similar ground but the Report brings out a recent development of significance we come back to later - the production of feature films and feature-length documentaries. Another category of interest here was that of low-budget "first films". "The discovery and training" says the Report "of new talent (inside and outside the Board) were given high priority in the activities of the Branch".

The NFB's Production Summary for 1970-1971 is reproduced in our Annex O.

The functions of the Technical and Production Services Branch are notably processing, negative cutting, sound recording, optical and title shooting, equipment maintenance, inspection and projection. It has as active research and development component keeping abreast of new systems employing films, video-tapes, laser beams, co-axial cables, microwave, etc., as well as the trend for large movie houses to be replaced by nests of vari-sized mini theatres. (See the Technical Operations Summary in Annex O.)

The Distribution Summary (given also in Annex O) brings out the considerable scale and diversity of the Board's operations in this field.

The financial dimensions of the activities of the NFB of Canada with its annual output of 600 productions of different sorts, are indicated by the various data in the Board's latest published Statement of Income and Expense given in Annex O.

The place of the Film Board in the national scene in Canada would seem to be secure. Its influence has been felt in almost all the fields of activity discussed in the present Survey, including collaboration with the Canadian Film Institute, initiatives towards stimulating and consolidating the teaching film, the film on art, science films, children's films, film societies, "cinémathèques" etc. It has pioneered new forms of community film distribution through its local officers in some 30 Canadian towns. A great many trainees from other countries have worked at the Board at one time or another.

A factor influencing the rôle of the NFB has of

1. The Future of the Moving Image in "ArtsCanada", April 1970, p. 2.

course been the arrival of television on a large scale. The effects of this are described by André Paquet: "... the NFB was constantly called upon to feed the ever-hungry monster its images. And so light cameras, synchronized sound and minimum crews helped bring about the "candid eye" and quickly established the types of cinema being done at the NFB at that time (1957-1963) as the avant-garde of documentary film production. Constant contact with reality, a profound need to express it and to comment on that reality, were soon to become a need to express it more deeply and with greater involvement." Much has changed since then: the present position is summarized by Paquet:

"The Canadian Broadcasting Corporation also produces films for its own needs. It does quite often give contracts to the NFB and occasionally, although seldom, to private industry. In Toronto and in Vancouver, film production at the CBC is as active as it is badly equipped. (The CBC often rents its equipment from private industry and it already has its lab work done by private industry.) In Toronto, the CBC produces film in 'industrial' quantities ranging from the short 30-second mini-film to the longer news documentaries right up to feature-length films. However, where its own productions are concerned, ... CBC films are not distributed commercially, but are sold to foreign networks. So quantity-wise, the CBC actually produces more films in one year than the NFB puts out in two."⁽¹⁾

Another factor has been the emergence of an indigenous feature film industry over the past ten years. The need became more and more insistent for film-makers to express themselves not only through shorts but also through what is the major art form of the cinema - the feature film, without or more usually with, a fictional content. This irresistible trend was felt in the NFB especially the French Branch. But in 1967, a new factor came into play when the Canadian Film Development Corporation (CFDC) was created with an initial budget of \$10,000,000. This agency, responsible like the NFB to the Secretary of State but quite separate, is called upon to promote the Canadian film industry and it has in the past three years invested in or aided the financing of a number of films.

Such developments are reflected in the present greatly enlarged volume of independent feature film production. Thus in 1969, annual production was 33 films, of which 10 were produced by the NFB, 22 by private industry, and one by the Canadian Broadcasting Company. Nineteen of the 33 were French and 14 English and 21 were made in Montreal. Production facilities seemed to have expanded and there are now said to be 60 production companies in Toronto, Montreal and Vancouver, with modern studios and a pool of professional experience.

For Paquet, the steep increase in feature production represents a certain dangerous leaning

towards inflation. While accepting that the CFDC has proved a very effective way of promoting a private Canadian feature film industry, he goes on to say:

"But if we consider cinema mainly as a means of expression, the CFDC could not be adequate. It would be naive to believe that a country such as Canada could consider creating a competitive national film industry, particularly at a time when 'à la Hollywood' films are slowly but surely disappearing or at least going through a radical change."

The impact of television and the fostering of an indigenous feature industry are factors which have strongly marked solutions in the next country we turn to - Sweden.

The two overall institutions dealt with so far have been largely concerned with short films. Another type of institution, usually called film institutes which enjoy some measure of state subsidy, approach the cinema primarily as an art form manifesting itself in various kinds of film, long and short, but predominantly in its major embodiment so far in cinema history - the full-length fictional feature film. We consider two examples of this category - the Swedish Film Institute and the one with the longest continuous history, the British Film Institute.

SVENSKA FILMINSTITUTET - THE SWEDISH FILM INSTITUTE

Sweden is a country with a reputation for quality feature films higher than most of its size, and directors like Ingmar Bergman have given Sweden a reputation for a distinctive national creative style of film-making. It was the economic menace from television to this high quality national form of expression that led to the establishment of the Swedish Film Institute.

After World War II, the Swedish film industry was prosperous, with an average production of feature films stabilized at around 30 films a year, in spite of a swingingly high rate of entertainment tax on box-office receipts - 39%. This was in time abated somewhat.

But in 1956, television was introduced into Sweden and its effects were increasingly felt. Tax was further abated and indeed by 1963, through various measures such as refunds of tax and quality awards, Swedish films were in fact tax free or even subsidized. Nevertheless, production had by then slumped to 12 features a year and there was a real danger that continuous production could no longer be maintained.

How this position was seen by the authorities in 1963 has been well put in a study prepared in

1. Paquet, A.: Qu'est-ce que le cinéma canadien? in "ArtsCanada", April, 1970, pp. 5-6.

1970 by the Swedish Ministry of Education and Cultural Affairs:

"At this point the Swedish Government was fully aware of the serious nature of the situation. It tried to formulate definite objectives for the measures to be taken to reorganize the film industry. The primary goal was to guarantee a continuous Swedish film production, thereby insuring the important contributions of Swedish films to Swedish culture. No economic sacrifices whatever on the part of society were thought to be called for, unless the production of artistically worth-while films could be ensured. A lower tax burden was considered entirely reasonable for economic reasons. The poor financial state of the film industry was the result largely of the expansion of state controlled television."⁽¹⁾

The solution arrived at was twofold: the Film Industry Agreement reached between the Government of Sweden and the entire Swedish film industry - producers, distributors, and cinema owners - and put into effect on 1 July 1963; and simultaneously the agreement by Parliament to abolish all taxes on cinema box-office receipts. The Agreement notably provided for financing the establishment of a new foundation to be called Svenska Filminstitutet or the Swedish Film Institute.

The primary goal was to ensure a continuous and continuing production of films together with the maintaining of artistically valid standards. By the manner in which the money available was spent it was hoped to avoid the kind of bureaucratization "which would be unfortunate for the development of film art, and perhaps result in an unsuitable condition of dependence."⁽²⁾

The disposal of the income of Svenska Filminstitutet, in the order of £1.4 per year, has been modified over the years by certain changes of the original Agreement between the Swedish Government and the Swedish film industry. The latest change in this Agreement goes into effect on 1 July 1972.

10% of the income is used for quality awards to Swedish feature films.

5% is used for various public relations activities (e.g. participation in international film festivals, publication of magazines).

30% of the income is used for a number of different activities of a non-commercial but culturally significant character, such as film preservation, film education, film research, etc.

15% is used for general production guarantees to all Swedish feature film productions.

10% of the income is used for films produced by the Film Institute itself. About 70% of this amount is reserved for the production of feature films and the remaining 30% for the production of short films.

30% of the income is used for direct production support to Swedish feature films.

The Swedish Film Institute is governed by a Board of five members, all of them appointed by

the Government. The present chairman is also the Chief Executive.

Associated with the Board is an Administrative Council of 30 members chosen by the organizations of the film industry, the film makers and other organizations and institutions concerned with the activities of the Film Institute. The Administrative Council has advisory functions.

It elects however a jury of 12 who are responsible for adjudicating the quality awards.

Production aid for the Swedish quality film, financed with 30% of the income of the Film Institute, is administered by two funds of equal size. Both funds are governed by Boards, each of five members. For one fund four of those five members are chosen by the organizations of the film industry and one by the creative film makers. For the other fund, four members are chosen by the film makers and one by the film industry. These funds also receive certain grants from the Swedish Government. These grants amount to about £70,000 for 1972. It is however probable that grants from the Government will considerably increase during the next few years.

The Swedish Film Institute has by its own resources with about £5 million financed a very large building (of about 4,000,000 cubic feet capacity). The Film Institute disposes of about one-third of this building for its own activities while the remaining two-thirds of the premises are leased to several related government institutions, such as the Department of Theatre and Film of the University of Stockholm. A dance school for the education of choreographers and dance pedagogues, a dance museum and a large theatre library. The largest of the tenant institutions is however a new dramatic institute into which the Film School, formerly run by the Film Institute, has been integrated.

Of this new training institution, the same source states that it has been set up "to meet the training requirements of other professional groups than stage artists who fulfil qualified functions in the theatre, cinema, television and radio. These include both those mainly concerned with formative functions (primarily directors and producers), and such technical and administrative specialists as participate in creative work, i.e. photographers, sound technicians, scenographers and make-up staff, stage managers, etc. Training at the Institute may in the future cover more occupational categories. The Institute will be working in close co-operation with the various media, and help to promote their development".⁽³⁾

Apparently, it is foreshadowed that eventually

1. The State and Culture in Sweden, published by the Swedish Institute in co-operation with the Swedish National Commission for Unesco, Stockholm, 1970, p. 77.
2. From the official brochure of the Institute published c. 1964.
3. *Ibid.*, p. 76.

the existence of the Dramatic Institute will make it possible for the internal arrangements for training TV and radio producers by the Swedish Broadcasting Corporation to be wound up.

The Swedish Film Institute has in its building two modern professional film studios, three screening rooms, one mixing room, the department of documentation, the film archive and its central administration.

The Archive of the Swedish Film Institute has a budget of about 700,000 Skr and holds more than 2,000 feature films and more than 1,000 short films. The largest part of the budget is reserved for the preservation of all Swedish Films and their transfer from nitrate to acetate base.

The Documentation Department had in 1971 a budget of 450,000 Skr. It runs a photo service, a clipping archive, has about 18,000 printed volumes and 240 different magazines about the cinema and a stills collection of more than one million stills.

The Film Institute shows about 700 films every year in its building to the Film Club of Stockholm with more than 10,000 members.

This screening activity has a branch office in the city of Gothenberg and serves also a number of children's film clubs all over the country.

The Film Institute also screens current films in the Swedish countryside. The budget amounts to 400,000 Skr and every year 12 foreign quality films are shown in 24 Swedish towns and cities outside the metropolitan area.

Within the central administration is a department of statistics, and a department of technical development which also publishes a magazine on technical news in the film field. A notable achievement of this department is the development of the Super 16 system.

The various activities in the public relations field (promoting the Swedish film abroad, publishing a periodical magazine in French and English as well as one of the largest film magazines in the world, the Swedish monthly *Chaplin*) accounts for about 800,000 Skr in the same period.

Clearly, the Swedish Film Institute represents a different formula from either of the two previous institutions we have attempted to outline, and adds some interesting variations to the pattern of over-all institutions. But has the reform of 1963 worked out? Has it fulfilled its main purposes? For the most part, it would seem so. The decline in the production of Swedish feature films has been reversed: it has in various ways served the prestige of the industry internationally and arranged co-production agreements with certain countries: the film archive is more worthy in its scope of a country with Sweden's cinematographic tradition and can now purchase, copy and restore films for posterity.

The reform, it is claimed, has put new life into the Swedish cinema in general. Its example has been emulated by neighbouring Denmark which has introduced a system not unlike that in Sweden,

according to the study we have quoted.

But the study underlines that problems remain, particularly in respect of the distribution and exhibition of films. The study comments:

"The Film Institute's possibilities of doing anything in this field are at present limited. It is against the background of the imperfectly functioning distribution of quality films to the provinces that a desire has been expressed for non-commercial cinemas supported by the local authorities. Some such cinemas have already been created on an experimental basis."⁽¹⁾

In order to tackle problems which are not solved by the Swedish Film Institute, the Swedish Government appointed a Commission in 1968 with the purpose of developing proposals for action.

In 1970 this Commission issued its first report in which the main emphasis was on reforms concerning the production, importation, distribution and exhibition of films for children and distribution and exhibition of quality films in the Swedish countryside where the repertoire is more limited than in the metropolitan areas. The report contains also certain recommendations concerning close co-operation between Swedish film and Swedish television.

The Commission is expected to issue two other reports later in 1972, one concerning the production and distribution of short films and one concerning education about films in Swedish schools. Another report will include a study of the structure of the film industry.

The final report, expected to be issued in 1973 or 1974 will deal with the more fundamental problems affecting the future of the Swedish film and its part in Swedish society.

THE BRITISH FILM INSTITUTE

In Britain, the film industry is, and for most of its history always has been, entirely private, and film activities are carried on by a multiplicity of organizations. As we saw, the only State-owned film production unit, Crown, was disbanded in 1952, and the only State-owned distribution agency is a non-commercial or non-theatrical one - C. O. I.'s Central Film Library. (See Annex J.) Even film censorship which in most countries is under state control is exercised largely in Britain by an independent body (the British Board of Film Censors) set up in 1912 and run since then by private industry itself.

Nevertheless, the State in Britain can and does intervene in matters affecting the film industry, including censorship, in a variety of ways, direct or indirect, and through a number of government departments. Thus by various measures enacted

1. *The State and Culture in Sweden*, p. 161.

since 1909, the Home Secretary controls the licensing of public cinemas and this power, subject to Home Office regulations currently in force, is exercised by the local government authorities who become thereby the ultimate legal censors of films exhibited in Britain. Since 1927, a quota system has laid down the proportion of British first feature films cinemas must show. (1)

There is also a levy on cinema receipts (statutory since 1957 but previously imposed voluntarily by industry itself) to provide a fund out of which British films receive payments based on their box office receipts. Apart from these two previous measures to help the private industry, the State created in 1949 a National Film Finance Corporation which lends out money for feature productions on strictly commercial grounds and is responsible to the Department of Industry and Trade. The Government's interventions in film activities of an educational and cultural nature are of various kinds and are mainly channelled through the Department of Education and Science. As regards the art of the film, this action is centred in the State's relations with the British Film Institute which, although it has been in receipt of public funds since it began in 1933, has only received a direct government grant since the passage of The British Film Institute Act in 1949.

The institutional character of the British Film Institute has been briefly explained by a former Director, James Quinn. "Like the British Broadcasting Corporation and the Arts Council", he writes "the B. F. I., as it is commonly called, is a public body under the control of its own Board of Governors and independent of the Government, although its Governors, like the Governors of the B. B. C. and the Council of the Arts Council, are appointed by the Government. Whilst there are further similarities between the B. F. I. and the B. B. C. and Arts Council, the analogy should not be pressed too far if only because the resources of the B. F. I. are so very much less than those at the disposal of the other organizations." (2)

The British Film Institute is substantially older than the Arts Council, the vehicle for State subsidy to the other arts which was not founded until after the War. But an important fact about the B. F. I., not without relevance to the present survey, is that its nature has changed fundamentally since it was created in 1933 with an initial subsidy of under £9,000. A 1932 report which led to its being set up saw it as promoting "the various uses of film as a contribution to national well-being" and its original purpose was to "encourage the use and development of the cinema as a means of entertainment and instruction". At the outset it was given impossibly wide terms of reference including especially the whole range of activities connected with the use of films as teaching aids throughout the educational system. During the nineteen thirties, the B. F. I. tried to fulfil a multiplicity of functions with an annual subvention which had crept up only to £10,000

by the outbreak of War. After the War, the view emerged that the Institute was too "overall" for its resources. Moreover, the immediate post-War period saw the creation of a number of new organizations, especially two concerned with the film in school education - the National Committee for Visual Aids in Education and a servicing counterpart, the Educational Foundation for Visual Aids, initiated partly with an interest free state loan. In consequence, in 1948 the B. F. I. ceased to concern itself with the use of the film as a teaching aid in primary and secondary schools and its aims were redefined by the Radcliffe Committee of Enquiry as being "to encourage the development of the art of the film, to promote its use as a record of contemporary life and manners, and to foster public appreciation and study of it from these points of view".

Today, close on 40 years after its birth, the Institute is almost unrecognizably different from what it was, and has now an annual government grant some 90 times larger than then, overall income, some 140 times greater, and a staff about 12 times larger than then (40 and 306 today) and a structure and scope of great interest to the student of cinematographic institutions. This structure is schematically portrayed by the chart given on page 38 (Figure III). It provides a convenient starting point for a brief sketch of the present-day situation.

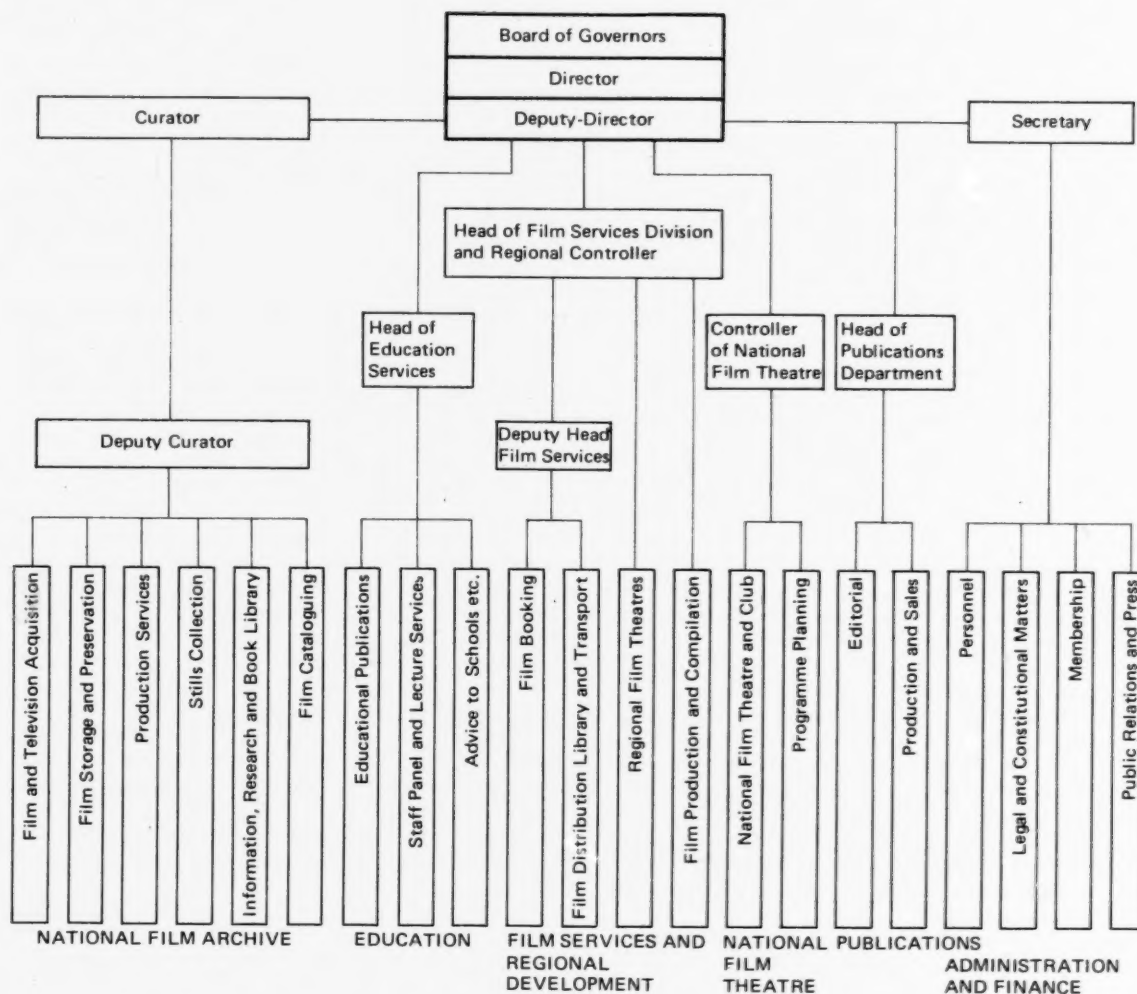
At the top of the organizational tree we have the Board of Governors appointed by the Secretary of State for Education and Science. These 15 to 20 people serve on a voluntary basis for three years. The present Chairman is Mr. Denis Forman, formerly himself the Director of the B. F. I. and now a leading figure in British commercial television. His appointment in April 1971 is perhaps not without significance since, in 1961, the Institute's aims were extended to include the following: "to foster the study and appreciation of films for television and television programmes generally and to encourage the best use of television."

The chief executive is the director. Among the largest Departments is the National Film Archive headed by the Curator, Mr. Ernest Lindgren. The Archive is the successor to the National Film Library (the name having been changed in 1955) and is generally agreed to have been the most effective of the Institute's earlier activities. Historically and actually, the Archive remains a major and most significant component of the Institute's make-up. Its function is to acquire, preserve and make available for study a national collection of

1. Since 1950 this proportion, fixed annually by the Department of Trade and Industry in consultation with the Cinematograph Films Council, may be changed by statutory instrument approved by both Houses of Parliament, but has in fact remained unvaried since 1950 at 30%.
2. The Film and Television as an Aspect of European Culture, Sishoff, Leyden, 1968, pp. 30-31.

FIGURE III

BRITISH FILM INSTITUTE DEPARTMENTAL STRUCTURE OF THE INSTITUTE



*Note : The Deputy Director, reporting to Director, is responsible for Finance and Central Services

films - features, documentaries, newsreels and recorded television programmes. While the Archive covers the categories of activities shown in the first group column of Figure III, "Film Storage and Preservation" is obviously the basic one. In its vaults at two centres outside London (Aston Clinton and Berkhamsted), the Archive holds over 20,000 films, mainly British but including films from all the major producing countries. The Stills Collection is exceptionally large with 700,000 photographs of which copies can be bought or hired. Its Information and Research Department has a Library of some 19,000 books and pamphlets. Film cataloguing is another field in which it has pioneered making in the current jargon, the Archive into a "resource for learning" of an essential kind.

The Educational Advisory Services (the second column group on Figure III) is mainly occupied with promoting the study of the art of the film through what used to be used film appreciation and is now called screen education. This includes organizing about 1,000 lectures each year and running an annual Summer School. The Department works closely with teachers and teacher-training college and university lecturers. According to the present Director, a major part of the Department's work is "teaching the teachers - which often means helping people who have developed a private amateur interest in the cinema to put it on a more professional, academic footing." (1)

The Institute also provides grants for two voluntary organizations of teachers; viz. the Society for Education in Film and Television, which, among other things publishes a critical magazine for film teachers called Screen; and the National Association for Film in Education which provides practical advice for classroom teachers of film. The B.F.I. provides a grant to the British Universities Film Council as it also did previously to the Scientific Film Association. It likewise makes an annual grant to the Federation of Film Societies. The B.F.I.'s interest in the Film Society movement goes back to its early years when such societies were relatively few (19 in 1939 and over 700 today).

However, unlike that of the Swedish Film Institute, the Institute's direct involvement in film-making is relatively small. It began in 1952 when an experimental film production committee was set up to make very modest amounts of money available to suitable persons and groups. Among the first beneficiaries were the then unknown but now internationally known directors, Karel Reisz, Tony Richardson and Ken Russell. The earlier committee has now been succeeded by a "Film Institute Production Board", which is better equipped and has more assured funds. Despite the very useful priming of creative pumps the Board achieves, its resources in this field have been very small (about £10,000 a year) alongside those of the Swedish Film Institute. However in the current year resources have increased and combined grants from government and other sources, including earnings from

previous films, will total some £75,000. But the system of allocating and administering these resources is worth noting. When an aspiring filmmaker seeks support, he submits a script which is read by the B.F.I.'s Production Officer and by two others - the Institute's Director or members of the Board's Committee. If suitable it goes to the full committee. The successful applicant is interviewed and allowed to show examples, if any of previous filming. Once the project is approved, a budget is agreed but no cash handed over, the B.F.I. meeting any bills incurred and providing certain very modest production facilities free of charge. Most of the films are shot and edited by the author himself but professional technicians may be used under an agreement with their trade union, the A.C.T.T. Films may, and often are, exploited commercially in theatres and on television at home and abroad and the net proceeds shared equally between the maker and the Board. About 15 two-reel films a year are made in this way, although the Board can receive up to 1,000 applications for grants in a given year.

As regards the B.F.I. and its Swedish counterpart, it is interesting to note that the Swedish Film Institute has not so far taken on a function the B.F.I. relinquished in 1948 - promoting the use of films as teaching aids for schools. Conversely, the B.F.I. has not taken on a function which the Swedish body gave up in 1970 - that of running the National School for Professional Film Training. The Institute was largely responsible for the establishment of the School but preferred not to be responsible for its day-to-day operation. The newly established National Film School in Britain is indeed a separate institution. (It will work closely with the B.F.I. and the Director of the School at present has an office at the National Film Theatre, but the School will use the Beaconsfield film studios near London.) This suggests that promoting visual aids for the classroom, and professional training for film-makers, are functions not appropriate to the institute type of organization.

Taken as a whole, the major rôle played by the B.F.I. in national life seems, apart from its film preservation work, to consist of documenting, publicizing and providing information about films and showing them or enabling audiences to see good films which would otherwise be available to them. This side of the Institute's work, which has attracted currently a membership of 35,000 persons, would seem to represent an important cultural function for this type of institution.

This function is fulfilled in various ways by the divisions given in Figure III under "Publications", "National Film Theatre", and "Film Services and Regional Development".

The Institute's publications include books, pamphlets and magazines, especially *Sight and Sound*,

1. Reed, S. *Outlook 1967: a report and review*, B.F.I., 1967, p. 22.

a critical quarterly with a current circulation of over 31,000 copies per issue at home and abroad. Sight and Sound is one of the oldest established journals of its kind in the world, slightly older indeed than the B. F. I. itself who took it over from the adult educational movement. The Institute's other main periodical publication - a critical filmography called The Monthly Film Bulletin - is almost as old: it reviews about 400 films, features and shorts, released in Britain each year.

The creation of a "National Film Theatre" is one of the Institute's most interesting initiatives, and the idea of a national "show case" for the art of the movie is one which is likely to be more widely adopted. A fortunate circumstance made the Theatre's birth possible. For the centenary national exhibition, the Festival of Britain in 1951, a handsome but temporary cinema theatre was put up, equipped with stereoscopic projection and - a considerable novelty at the time - a closed circuit television chain. This building - the Telekinema - was handed over to the B. F. I. in 1952 and became the first home of the National Film Theatre or NFT. In 1957, the NFT moved to its present structure, ingeniously designed to fit under the arches of Waterloo Bridge. The work of the NFT, as it has now developed, is summarized in a recent publicity B. F. I. brochure which describes the Theatre on the South Bank of the River Thames: "Programmes are presented in two cinemas (NFT 1 and NFT 2). NFT 1 has 500 seats and NFT 2 has 165. There is also a third viewing theatre (NFT 3) which acts as a meeting room and 50-seater cinema. The NFT Club has catering facilities and a licenced bar. The National Film Theatre each year presents 800 films from all the major producing countries of the world and annually covers the history of the cinema from the early silent days to the latest productions. Films from overseas, many not otherwise available in Britain, are normally shown in their original versions, either sub-titled or with an earphone commentary. The National Film Theatre usually presents 15 to 20 different programmes each week. In the Autumn the Theatre mounts the London Film Festival at which 30 of the finest new films from all over the world are screened. Programmes are generally arranged in seasons covering a theme or genre, a work of a director, actor or producer, a major production company or country."

The extension of the NFT idea from the capital to the provinces is a more recent, but scarcely less important, development. The NFT itself came into being with the co-operation, financial and moral, of municipal government - the Greater London Council, and the same local authority collaboration, together with interest aroused by the film society movement, has played an essential part in the establishment in various parts of the country outside London of Regional Film Theatre or RFT's. The changed status of the commercial movie theatre, and the disappearance of what has been called the "old-style cinema mass audience of regular once-a-weekers"

due to competition not only from television but from other new leisure pursuits, has contributed to the trend towards smaller and more quality-discriminating cinemas of which the RFT's are a manifestation.

The work of the RFT's is summarized by the B. F. I. itself in these words:

"The Regional operation has greatly expanded the Institute's sphere of activity..."

There are now 40 Regional Film Theatres, mostly operating for at least one week a month. All (except the Bristol Film Theatre) are open to the public, though some of the RFTs also have membership schemes. There are also three full-time RFTs at Brighton, Manchester and Newcastle. There is close liaison between the B. F. I. and local authorities and other local bodies such as universities and regional arts associations in the setting up of RFTs. The Institute makes a capital grant, at its maximum matching locally raised money, for provision of, or improvements to, technical facilities and may also provide an annual deficit grant. The Regional Office of the B. F. I. provides central services such as bookings and technical maintenance and advises on programming. On Tyneside, a large-scale educational project, financed jointly by the Gulbenkian Foundation and the Department of Education and Science, is under way."(1)

The Institute is one of the country's principal non-commercial film distribution agencies through the two main activities of its "Film Services Division", described in this further extract:

"The Distribution Library contains over 2,500 titles (both 16 mm and 35 mm), covering film classics, films on the art and history of the cinema, and films about the other arts and sciences. They can all be hired for private, non-commercial showing and a printed catalogue containing a descriptive list of the films is available from the Publications Department. The Central Booking Agency offers a comprehensive film-booking service to film societies and educational bodies throughout the country. The Agency negotiates with commercial film distributors and, for a small charge, the societies are saved the numerous separate negotiations entailed in planning their seasons."(1)

The outlook or philosophy of a country in respect of the cinema often emerges clearly from the legislation applying to it there. An example of comprehensive legislation creating national overall cinematographic structures is the Italian cinema law referred to earlier. The dispositions of this law are described by Professor Mario Verdone in Annex Q.

1. Reed, S. Outlook 1967: a report and review, B. F. I., 1967.

THE CENTRE NATIONAL DE LA CINÉMATOGRAPHIE IN FRANCE

Legal and professional postulates often influence strongly institutional structures in the cinema. A case in point is that of France where such factors led to the emergence of a highly original institution, the Centre national de la cinématographie or CNC (National Cinematographic Centre).

The evolution of the Centre has been traced in a recent work by a distinguished jurist who is also a deputy director of the CNC, Dr. Gérard Valter⁽¹⁾ and dealing with the system of professional organization of the cinema in France. Significantly, his treatise is subtitled "Du corporatisme au régime administratif" (meaning roughly "From a professionally oriented doctrine to an administrative system of organizational control"), and he shows how the underlying juridical concept of the CNC has moved this way over the years since it was created by law in October 1946.

In his opening chapter, Dr. Valter deals with the different guises the cinema can assume. His nine-point analysis is worth outlining not only because it supplements usefully what we had to say at the beginning on the nature and scope of the medium but also because it throws light on the French film industry and how a particularly knowledgeable and well-placed observer sees it.

1. The cinema, Dr. Valter recalls, is said to be an industry. But he points out that the only enterprises or establishments which can strictly speaking be described as industrial are the production studios (of which there were 12 in 1966) and the processing and printing laboratories (of which there were 16 in 1966). The term industry is however used sometimes to cover the whole film profession and sometimes to cover film production companies of which in 1966 there were in France 624 for feature films and 1,006 for shorts. The minimum authorized capital for such companies was raised appreciably on 1 January 1967 and in the first quarter of that year alone the CNC withdrew the authorizations of 109 feature companies and 190 shorts companies. (The figures for 1970 were 310 feature production companies and 797 shorts companies authorized).

2. The cinema we are told, says Dr. Valter, is an art, the seventh art, indeed. This term covers the activities of all those who contribute to the creative side of films (writers, directors, etc.) but also certain technicians.⁽²⁾ Dr. Valter quotes the figure for the number of directors having a professional identity card enabling them to practise in 1966 (573, of whom 87 were active in the sense of having made a film during the year. Comparable figures for 1970 are 560 with director's cards, of whom 107 actually directed a film or films during the year).

3. The cinema is a craft, Dr. Valter recalls, in the sense that in France and many other countries most people making films work in the craft framework of companies of very limited size with little

more legally than a name and making only a film a year or less. He gives the following table for 1966 to which we have added in brackets the corresponding figures for 1970:

Active Production Companies	No. of films each produced
69 (95)	1 film
26 (22)	2 films
11 (7)	3 "
4 (5)	4 "
2 (4)	5 "
1 (2)	6 "
1 (0)	7 "
2 (1)	8 "

4. The cinema it is said is a game (of chance). This brings out, says Dr. Valter, one of the characteristics of film production - its special nature as a financial enterprise. Always, investment is in the creation of works which are subject to all kinds of vagaries and the relation between costs and returns, as many examples show, can vary enormously: film activities are highly speculative. This is of course true not only of France but of all other market economy countries.

5. The cinema, Dr. Valter recalls, is a business. This can be international, involving problems of free flow and trade barriers etc., or national, involving the commercial side of distribution and exhibition. He gives various statistics showing the size of film business in France. Among these, the following figures may be noted:

Receipts shared between distributors and producers in 1969 = 251,299 million heavy francs (in 1970, 286,200 million heavy francs).

Number of entrance tickets sold in 1965 = 259,100,000 (in 1970, 183,100,000).

Taxable box office receipts in 1965 = 790,383 million heavy francs (in 1970, 875,802 million heavy francs).⁽³⁾

6. The cinema, recalls Dr. Valter, is a spectacle (or entertainment) and this raises questions of publication and representation; of rights in the finished work; and of fiscal dues.

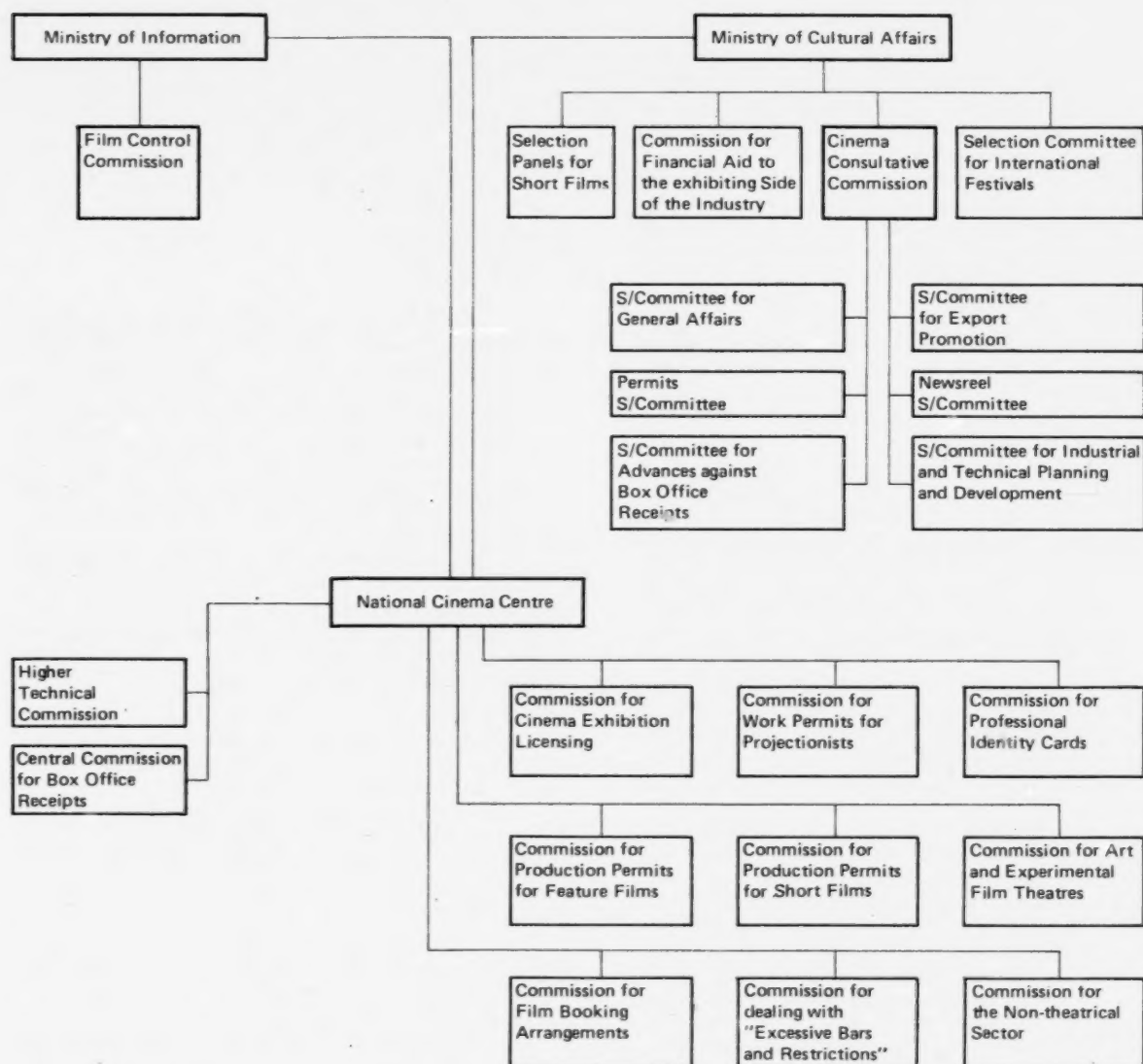
7. The cinema is all these things, says our author, but also one of the mass media and this raises the various usages and problems we referred to in our opening chapter.

8. Quoting René Clair without however naming him, the cinema is said to be "an affair of State". (Dr. Valter makes no comment on this!)

9. Finally the cinema - in France at least - is a set of administrative rules and regulations. On this Dr. Valter expatiates: "These regulations are

1. Le Régime de l'Organisation professionnelle de la Cinématographie, Pichon and Durand-Auzias, 1969.
2. Known under EEC Directives as "collaborateurs de création".
3. The rise in the price of seats explains higher receipts despite falling attendances.

FIGURE IV

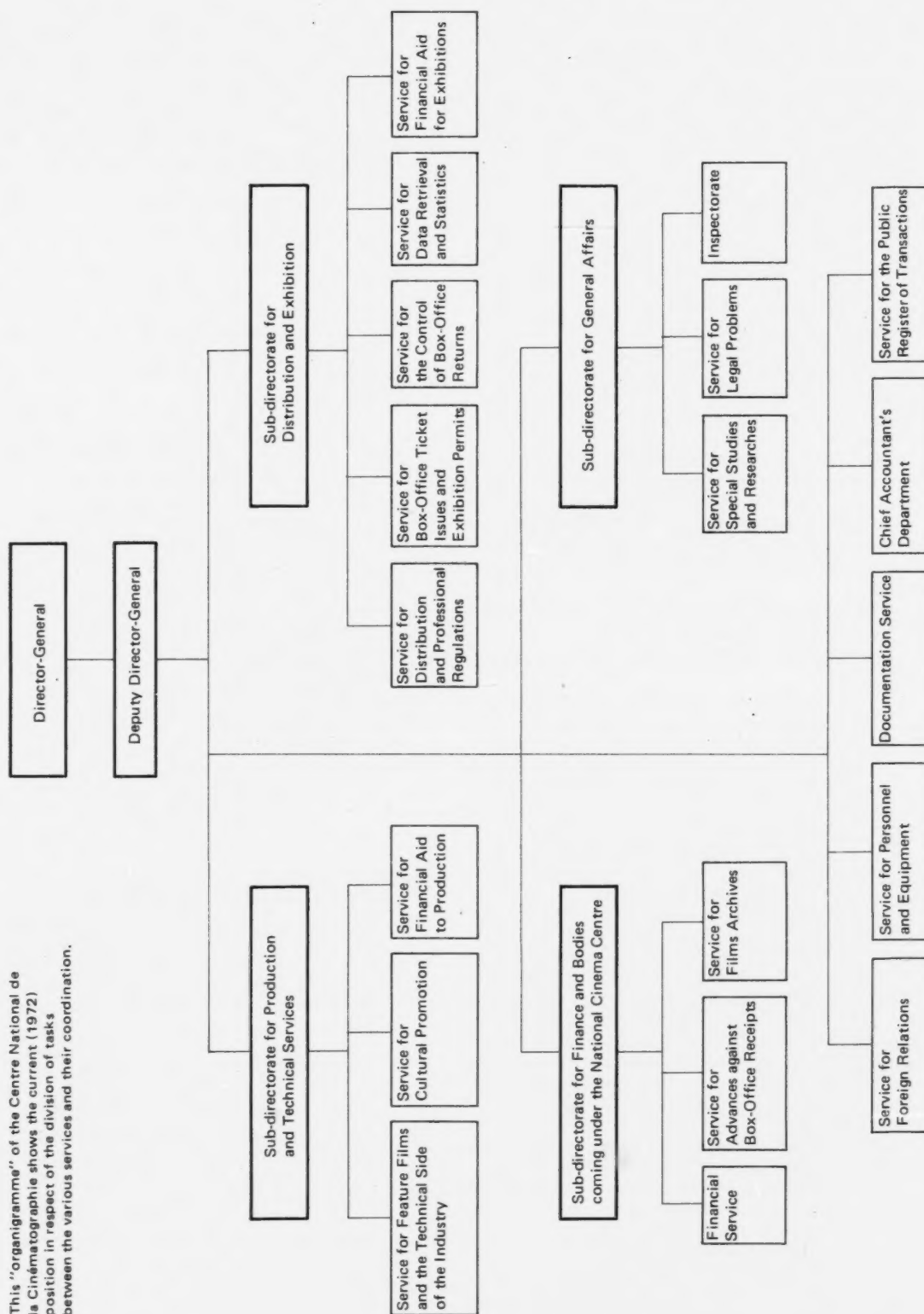


The chart shows the CNC's relationships: it reflects the situation as at the beginning of 1969. In June of that year, the Ministry of Information ceased to exist and the "Commission de Contrôle des Films" (in effect, the Censorship Board) was transferred to the Ministry of Cultural Affairs. In March 1969 the body shown on the chart as being responsible for examining advances for films against box office receipts (S/Commission des avances sur recettes) had already been replaced by a full Commission directly responsible to the Minister and with therefore a box and nexus line on the chart similar to that for the Commission for selecting French films for international festivals.

FIGURE V

FRENCH NATIONAL CINEMA CENTRE

This "organigramme" of the Centre National de la Cinématographie shows the current (1972) position in respect of the division of tasks between the various services and their coordination.



extremely detailed, complex and multiple in form and do not exclude from their field of application any of the branches of the profession, or any of the manifestations of what (to avoid using any of the foregoing definitions since all of them are partial reflections of a central reality) we may describe by a global term as "l'activité cinématographique" ("film activities").

Here then we have a film industry which, though reduced over the years through competition from television, remains a very major creative and business activity carried out largely as a private enterprise but subject to an exceptional degree of official regulation.

The Centre national de la cinématographie is the overall institution created by the French State to administer these regulations, but its mandate goes, as we shall see, much wider and embraces all aspects of "l'activité cinématographique". Therein lies its essential interest from our point of view.

The CNC is a public establishment⁽¹⁾ enjoying financial autonomy and coming under the Ministry of State for Cultural Affairs. Historically, it took over in 1946 the functions of the Office professionnel du cinéma set up at the Liberation in 1945 and of the Cinéma directorate at the Ministry of Information.

The responsibilities of the CNC are extremely varied. They are, in abridged form:

- (a) to study draft legislation affecting the film industry;
- (b) to undertake regulatory measures to ensure co-ordination between different sectors of the cinema and to rationalize and modernize cinema enterprises and to arbitrate conflicts arising from this, except for labour disputes strictly speaking;
- (c) to control the financing of, and income from, films;
- (d) to grant subventions and advances for film productions, and supervise the use, and if need be, the repayment of such monies;
- (e) to centralize payments of credits for producing and distributing films figuring on the financial votes of civil government departments and state agencies responsible to these departments;
- (f) to ensure the distribution of documentary films and the development of the non-commercial sector in collaboration with interested government departments and to organize, with the co-operation of trade and professional associations, national and international manifestations to further the prestige and influence of French films;
- (g) to organize the professional, technical and artistic training of entrants to the industry;
- (h) to ensure co-ordination between social and welfare services run by industry or inter-industry committees, and to run or supervise the conduct of all social and welfare activities.

The "organigram" on page 42 (Figure IV) shows the structure of the CNC, its relation to its parent

Ministry of Cultural Affairs, and the various organs for carrying out the foregoing responsibilities.

Set up in 1959 to replace a "Conseil suprême" established in 1953, the Commission Consultative du Cinéma (or Consultative Cinema Committee) is, as the chart shows, the supreme advisory body for the industry. Its mandate covers not only advising the Minister on the financial aspects and the working of the system of aid to films but on all such aspects of policies affecting the film industry as the Minister may require. Its Sub-Commissions, listed on the chart, indicate the main lines of the Commission's competence. There is no direct hierarchical link between the Commission and the Centre national de cinématographie. But the CNC provides the Secretariat for the Commission and its Sub-Commissions and also for the Censorship Commission: this work occupies a department of the CNC called "Service des Commissions".

The lower half of Figure IV shows clearly the range of functions performed by the CNC. Characterized by the titles of the various Commissions of the CNC inscribed there, they need not be re-enumerated here. The chief executive of the Centre is the Director-General who, since 1953, has been appointed by decree of the Council of Ministers on the recommendation of the Minister responsible for the film industry.⁽²⁾ The present incumbent is Mr. André Astoux. It is interesting to note that, like Mr. Forman, the present Chairman of the B.F.I. in Britain, Mr. Astoux came to the CNC after experience as a leading figure in French television. Since he came to office in October 1971, Mr. Astoux has paid particular attention to relations between

1. "établissement public" which in French is applied to "les personnes morales de droit administratif ayant la personnalité civile et créées pour la gestion de certains services publics spéciaux".
2. Before 1953, the Director-General of the CNC had been nominated at first by the profession (film trade associations and trade unions) and then by a "Conseil paritaire" on which they were strongly represented. Dr. Valter sees the change made in 1953 to the present position as fundamental. This transformation of structure, he maintains, "aimed at eliminating radically the professional link which, while safeguarding the basic prerogatives of the Government, the Act of 1946 (setting up the CNC) had sought to forge by the very nature ("personne même") of the body responsible for the direction of this public establishment". He says: "The best definition of the CNC, as conceived since the 1953 reform, might be that of a personalized (our italics) administrative direction", (op. cit., p. 119).

the two media. The results are of considerable relevance to the present study. (1)

The work of the CNC may be analysed along the three-fold lines of the State's action vis-à-vis the cinema of which the Centre is the principal intermediary, i.e. administrative and control; juridical and economic stimulation; and cultural promotion. (2)

With regard to the first of these directions, the CNC represents a particular and indeed unique way of bringing together under one institutional umbrella all the various forms of intervention of the State in matters concerning the cinema. The Centre exercises this delegated function in two ways: (1) by establishing regulatory measures (taken by the Director-General, called "décisions" and published in the "Journal officiel"); and (2) by its right to control the financing of films and income from them. From this second prerogative stems the system whereby the CNC issues the permits without which those engaged in all professional branches of the industry cannot exercise their professions, very closely scrutinizes the plans for financing films before authorizing shooting to begin, and keeps a close watch so that the proceeds are fairly divided between the various interested parties - producers, distributors, exhibitors, newsreels, and authors.

This financial control ensures that the CNC is the agent for the second kind of state intervention we have referred to - economic stimulation. In effect, the CNC manages most of the money credits

available to the film industry through the "Soutien financier de l'Etat à l'industrie cinématographique" or "fonds d'aide", usually known as the "Aide au cinéma" and derived principally from a tax on box-office receipts. This has given the Centre surprisingly wide powers and interests - much more so indeed than one might imagine until one considers the range of film uses and film institutions for which in France grants from public funds are made.

Of these the following recipients of subsidy via the CNC may be noted:

(i) the newsreel companies (by the same token as concessions to the newspaper press);

(ii) the technical sectors of the film industry (for the maintenance and improvement of plant and equipment - studio, printing and developing laboratories, stock, etc.);

(iii) the exhibition side of the industry (for modernizing existing movie theatres and bringing them into line with modern criteria for such entertainment facilities, or for building new ones where needed);

(iv) production companies making features or shorts. (3)

Various other beneficiaries take us towards the third element of our analysis - cultural action. Financial support from the CNC enables certain institutions which are essentially scientific or cultural to exist.

The first of these is the Commission Supérieure

1. Collaboration between the cinema and the French national broadcasting authority ORTF are the subject of a section of the latest 1971 report of the CNC in its Bulletin, which is worth quoting in full:

"Since taking up office, the Director-General of the CNC has sought, with the Directorate General of ORTF, to define the bases of such collaboration which is an essential factor for the future of both the cinema and of television. Many study groups have met attended by Mr. André François (Director serving as Inspector General of ORTF and responsible for ORTF's relations with the cinema), Mr. Astoux and members of his staff and certain members of the film professions. Those activities have centred on working out a joint programme, of which the main points are covered in the Director-General of the CNC's Report to the Government. In Particular, the CNC has envisaged the possibility of ORTF, as an exhibitor, benefiting from the cinema industry aid fund. In addition, good progress was made in the project for regrouping and modernizing the studios at Bry-sur-Marne in association with ORTF. At the end of 1970, this project was the subject of clarification between ORTF, the trade bodies responsible for the technical sides of the film industry and the CNC."

As regards the broadcast directly into public cinema theatres of TV programmes, ORTF and

the CNC are at present completing a text fixing the rate of payment by a cinema exhibitor for showing on the large screen a programme as broadcast.

In another connexion, it may be recalled that the Minister for Cultural Affairs, Mr. Jacques Duhamel, signed with the Director-General of the CNC on 28 March 1971, in the presence of the Prime Minister, a Charter of Cultural Co-operation which will result in an agreement on problems relating to the cinema to be drawn up by the CNC and ORTF."

2. Cf. The article "Cinema, pouvoirs publics et action culturelle" in CNC Bulletin, no. 116, April 1968, pp. 76-77.

3. An exceptional and rather curious function previously undertaken by the CNC was the management of the Union Générale Cinématographique (or UGC). The UGC was a limited company in which the shares were almost entirely owned by the State. It had absorbed in 1955 a number of expropriated firms created or controlled by the Germans during the Occupation. It owned about 20 first-run cinemas of which 6 were in Paris and included feature production and newsreel agencies in its assets. At the end of 1970, the State sold off the UGC under conditions imposed on the purchasers by the CNC in order to safeguard certain artistic, cultural, social and professional requirements.

Technique de l'Industrie cinématographique (CST) which is responsible for ensuring technical progress of all kinds (see Figure IV). The CST was described in the last chapter.

The CNC is also responsible, as we saw, for the professional training of creative and technical personnel. This is done through two educational establishments - the IDHEC or "Institut des Hautes Etudes cinématographiques" which as the name implies is a professional school at the university level, and the Ecole Nationale Supérieure "Louis Lumière" des Techniques et des Arts Audiovisuels which was recognized in 1964 as a "Lycée technique de l'Etat" and whose arts and crafts courses lead to the granting of national diplomas of professional efficiency by the Ministry of Education.

A body of a different kind is Unifrance Film, which centralizes and co-ordinates efforts to promote the overseas prestige and export side of French films. Unifrance Film is a private association set up in 1949 by the film producers themselves but subsidized by the CNC. The association has a headquarters in Paris and branches in many countries. It has a documentation section including a press cutting service and its researches provide useful intelligence for the production side of the industry. It arranges contacts between French and foreign specialists and journalists and runs or co-operates on French film weeks in other countries. Its essential function is a public relations and export promotion one.

The CNC also supports the Cannes Film Festival, and enables its secretariat to operate throughout the year, as well as subsidizing other Festivals at Annecy (animation films). It also contributes to the Scientific Film Institute and the Committee for Ethnographical Films.

Various activities of the CNC underline its rôle in respect of film culture.

Thus, a task legally assigned to the CNC as recently as 1969 is that of "ensuring the preservation of films deposited under its care of films in which it acquires property rights". This followed an agreement reached in April 1968 between the Cinémathèque française and the French Government. Under this, the State continues to support this most famous and long-standing independent foundation in various ways, including the free use for its shows of the projection theatres of the National Pedagogical Museum and the Cinema Museum at the Palais de Chaillot.

The new State body is called "le Service des Archives du Film (Figure VIP.) The Archives' premises, erected under the supervision of the Chief Architect of National Buildings, occupy a site of about 4 hectares at Bois d'Arcy near Versailles. They consist of two preservation buildings for safety film on five floors, suitably climatized and with a storage capacity of 300,000 cans of 35 mm film; a series of preservation cell units, grouped

in block-houses of ten apiece, individually climatized, which when completed will accommodate 80,000 cans of flammable nitrate film, and a central building for the laboratory for treating, making duplicates and checking of films; for administration, documentation and cataloguing; and with both individual and group facilities for the projection of films for reference and study purposes.

In addition to the above, the CNC encourages the growth of film societies in various ways, including the effective operation of regulations defining their non-commercial status and authorizing ten national bodies to receive special treatment in organizing film shows seen by about 7 million members each year.

The Centre also administers schemes whereby certain categories of film shows for youth and family audiences receive tax exemptions. Along similar lines are the arrangements controlled by the CNC for concessionary treatment of the so-called "Cinéma d'Art et d'Essai", referred to in the previous chapter.

The CNC's activities in the cultural field include others, of which an interesting case is the Centre's collaboration with another French type of institution - the Maison de la Culture. Recently, the Centre has organized with the House of Culture at Bourges annual symposia on themes related to cinema art which have attracted considerable attention not only in France but internationally.

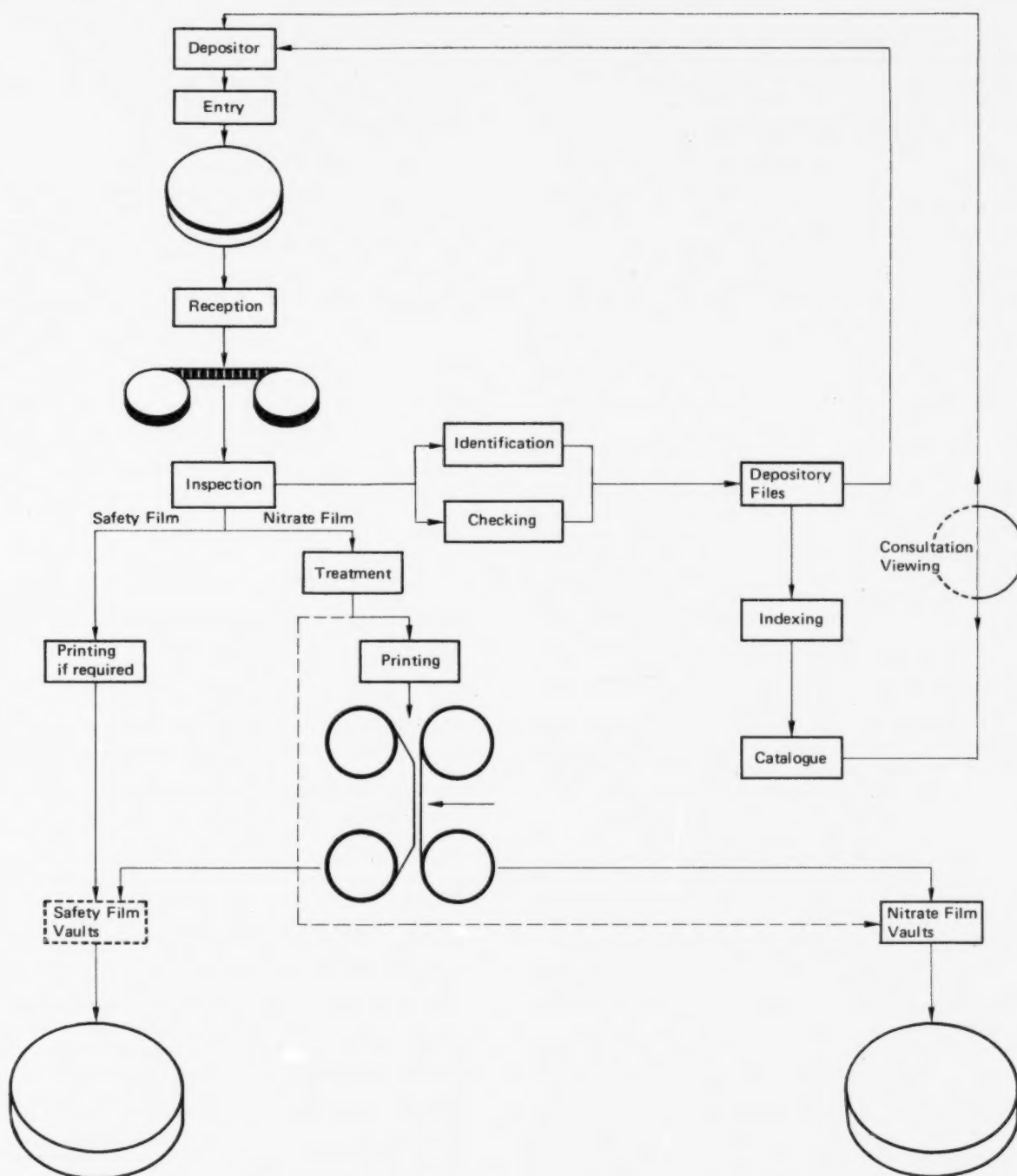
However, it should not be overlooked that some of the purely financial interventions of the CNC have an important bearing on film culture. This is true, for example, of the advances the Centre makes, in anticipation of future box-office receipts, for films which promise to be of good or even exceptional quality.

One other element in the system run by the CNC and not mentioned so far is the Public Cinema Register established in 1944 by which the CNC keeps open to public scrutiny film contracts which have been entered into. This method of publicity provides safeguards in respect of film credits from official funds.

To sum up, the Centre National de la Cinématographie represents an unusual type of overall film organization, reflecting the French flair for the juridical codification of institutions and one which contrives to assimilate State control, private enterprise, professional co-operation and the fostering of creative initiatives. One of the reasons for which it was set up was to safeguard the film industry against the sort of economic crises previously endemic in France as elsewhere. This, with varying success, it claims to have achieved, and certainly it has helped ensure greater stability. More pertinently, the CNC has assumed the key rôle in the national make-up and progress of the French cinema as art and industry and contributed to its acknowledged distinction.

FIGURE VI

FILM ARCHIVES OPERATIONAL CHART



This chart is a useful schematisation of the working and organization of an archive for preserving films. It was prepared by the Service des Archives du Film of the Centre National de la Cinématographie of France.

THE POLISH MODEL OF A NATIONALIZED FILM INDUSTRY

The longest established of the cinematographic institutions in socialist countries are of course those of the USSR. Various of these institutions in the USSR are reported on elsewhere in the present survey. It seemed useful to look at an example of the organization as a whole of cinematographic institutions in another socialist country - Poland. At our request, Professor Jerzy Toeplitz has provided the following clear and comprehensive account of the situation there:

After the Second World War in most of the Eastern and Central European countries the film industry was nationalized. Albania, Bulgaria, Czechoslovakia, the German Democratic Republic, Hungary, Poland, Romania and Yugoslavia followed the example given by the Soviet Union, where already by 1919 the film had ceased to be a property of individuals and had become the property of the nation of the people. The timing and the legal modalities of nationalization vary from one country to another. Albania, Czechoslovakia, Poland and Yugoslavia began the process of nationalization of their film industries in 1945. Czechoslovakia was the first (11 August 1945) and included in its Constitution of 1948 the following article 22 - "The right to produce, circulate, publicly exhibit as well as to import and export films is reserved to the State." In the German Democratic Republic the nationalization of cinematography was made in two stages, in 1946 and - in the final form - in 1952. Bulgaria passed the nationalization laws in 1947, Hungary in 1948, and Romania in 1949.

The new legal structure of the nationalized film industry is, in its main characteristics, similar in all socialist states, but there are also some differences and particularities due to the specific historical, social and economic conditions of a given country. The Polish model may serve as an example or an institutional set-up of cinematography in an European socialist state.

The two documents which give the principles and the foundation of the national film industry are: the Decree of the People's National Council of 13 November 1945, and the Cinematographic Law of 15 December 1951. According to them, the State has the monopoly of the import and export of films and the exclusive right to own or to licence, but only to public bodies, cinemas. The production of films may be, theoretically, undertaken by private persons, but in practice, because of the high cost of production, only the state film enterprises and a few film co-operatives make films. Moreover the control and the supervision of all cinematographic activities, both in the commercial and cultural fields, are exercised by the organs of the State. In conclusion: the State in Poland is both the producer and the distributor of films. The State supplies the financial means for making films and organizes the export and the import of films as well as their

distribution through the network of State-owned or licenced cinemas.

All film matters, with one or two exceptions, come under the Ministry of Culture and Art, and belong specifically to the sphere of activity of the General Direction of Cinematography (Naczelny Zarząd Kinematografii), which replaced in 1957 the Central Office of Cinematography. From 1952 to 1957 the Central Office played the rôle of the Ministry of Cinematography: now the General Direction is an autonomous part only of the Ministry of Culture and Art.

The General Direction of Cinematography has as its head one of the Vice-Ministers of Culture and Art. It is composed of the bureau of organization and three departments: of programmes and distribution, of production and technical investments, and of economy. The above-mentioned departments supervise practically all film enterprises and film institutions in the country. They take care also of film associations. The General Direction of Cinematography collaborates with various ministries, such as the Ministry of Finances (budgetary questions), the Ministry of Foreign Trade, etc. Polish Television comes directly under the Prime Minister's Office. Cinematography and television have a co-ordinating committee.

1. Film Production

The only film producer of feature fiction films in Poland is a State enterprise called "Groups of film Producers". The enterprise was composed in 1971 of six groups. All creative film workers such as film directors, cameramen, script writers, sound engineers etc., are on the payroll of the enterprise, but they can choose freely the group in which they would like to work. Similarity of artistic ideas and the links of friendship and comradeship form the constitutional basis of a film producing group. Its Head - director, writer or critic - is designated by the Vice-Minister of Culture and Art, and so is the Literary Adviser - a liaison man between the film producing group and writers. Each film producing group has its Council composed of all members of the group. The task of the group is to discover and prepare film scripts for production, and later to make the films. All financial and technical questions are dealt with by the State enterprise "Groups of Film Producers". Films are produced in one of three fiction-film studios (Wytwarznia Filmow Fabularnych) in Lodz, Wroclaw, or Warsaw. The Film Studios also have the status of a State enterprise, but they have no impact or influence on the character of the films being produced, their rôle being only to supply the necessary technical services. One can compare "Groups of Film Producers" to publishers and "Film Studios" to printing presses.

The position with regard to short films is a different one. There is no division in the process of film making into two separate and independent

bodies. Both functions, artistic and technical, are assumed by Film Studios, employing creative as well as technical film workers. In 1971 there were in Poland the following studios producing various kinds of short and medium-length films: the Documentary Film Studio in Warsaw (cinema and TV documentaries, newsreels), the Educational Film Studio in Lodz (popular education films for cinemas and TV, instructional films, scientific and school films), three film studios producing cartoon and puppet films, and sometimes short fiction films: "Se-Ma-For" in Lodz, "Miniatures" in Warsaw and studio of animated films in Bielsko-Biala; in addition "Film Studio Czolowka" (producing instructional films for the army and films for the general public concerned with the life of soldiers, the problems of defence etc.); and finally the studio which produces commercial publicity films and slides. All the above-mentioned State enterprises are supervised and controlled by the "Department of film production and technical investments" of the General Direction of Cinematography.

Besides the film studios and film producing groups within the system of the General Direction of Cinematography, there are some smaller film producing bodies attached to certain ministries or having the legal structure of a co-operative. It is worth while mentioning that Polish Television avails itself of the services of cinematography up to 80 to 90%. The Film Producing Groups all make TV serials, and the Documentary Film Studio a great many TV documentaries. Television has nevertheless its own TV Film Studio producing its own films, not to mention the film inserts of TV Newsreels (four services daily).

2. Cinemas, Film Distribution and Import and Export of Films

In the years immediately following the liberation of Poland, there were only State-owned cinemas. At the end of the 1940's the trade unions began to establish their chain of cinemas. In 1956 the Government decided to put all cinemas, previously controlled by the Central Office of Cinematography, under the direct supervision of provincial, country and town People's Councils: This decision was implemented in the years that followed. Since 1959 movie houses have no longer come within the system of the Ministry of Culture and Art. All cinemas are subject to the control and supervision of regional state administration bodies. (The same applies incidentally to legitimate theatres.)

This change of control and the replacement of the Ministry of Culture and Art by local State administration has not brought about any alteration in the institutional, legal set-up of Polish cinemas. The two main categories remain: on the one hand there are the State-owned cinemas and on the other cinemas owned by various public institutions, social associations, etc. (e.g. trade unions, the army, some co-operatives, some State-owned factories etc.).

From the point of view of the selection of films shown, two groups of cinemas may be distinguished: the normal commercial cinemas of different categories (first run theatres, "second screens" etc.) and the art theatres. This latter category resembles in many respects "les cinémas d'art et d'essai". There is a third form of exploitation, a mixed one - a cinema belonging to the category of theatres catering for the general public devotes one day a week to the showing of films of artistic value (one calls them simply "good films", and such days are called "days of good films").

The Central Office for Film Distribution (Centrala Wynajmu Filmow) is a State enterprise, having the exclusive right to provide the copies of films, both foreign and Polish, to cinemas. The Central Office for Film Distribution has its headquarters in Warsaw and 17 local exchanges, one for each province (in Polish - wojewodztwo). The actual buying of foreign films is made by another State enterprise "Film Polski", established in 1964. "Film Polski" also buys films on behalf of Polish Television, and sells abroad all products of both Polish cinematography and Polish television.

The Central Office for Film Distribution has two advisory bodies. The Film Repertory Council established in 1956, recommends films from abroad, for screening in Polish cinemas. The Council is composed of film critics, film workers and cultural leaders and its composition ensures that its opinions carry professional weight. The Council is also in charge of the programme of the film societies, for in Poland the State provides the necessary credits for the purchase of films for film clubs. There is a special pool of films exclusively used by film fans belonging to various film societies and clubs. All films, which "Film Polski" intends to buy, have to be screened for the Council and its opinion is to be taken into serious consideration. In practice, therefore, the Film Repertory Council decides on the programme for the whole cinema network in the country.

The second advisory body to the Central Office of Film Distribution is the Commission certifying films for children and youth, composed of teachers and experts in pedagogics and psychology. The age limits in Poland are as follows: 7, 11, 14, 16 and 18 years.

The Central Office for the Distribution of Educational Films "Filmos" was set up in 1956 to serve the network of school projection rooms, mostly 16 mm.

There are two State enterprises closely related with the distribution and exploitation of films, both supervised by the programme and distribution department of the General Direction of Cinematography. The Laboratory, for printing copies from negatives for use in the cinemas, is in Lodz. (The so-called production laboratories are included in the film studios). The Dubbing Studio is located in Warsaw. In Poland there are two ways of showing foreign films: in large cities - in original versions with

subtitles in Polish; in the provinces - in dubbed versions.

3. Other Film Institutions

The General Direction of Cinematography, already indicated, takes care of various kinds of cinema activities which do not necessarily fall within the three traditional branches of the film industry: production, distribution and exhibition.

a. Technical equipment for cinemas and film studios

The production of raw filmstock (positive and negative film) is undertaken by specialized factories, in Warsaw and in Bydgoszcz, but they are subordinated not to the Ministry of Culture and Art, but logically, to the Ministry of Chemistry. The same principle is adopted concerning the production of projectors (in 35 and 16 mm), the factories for these in Lodz being controlled by the Ministry of Light Industry. The General Direction of Cinematography has within its purview a state enterprise "Spefika" which makes certain specialized types of apparatus for film studios, but not in any great numbers (e. g. moviolas, editing tables). The Centre for Technical Experimentation works on the prototypes and models of technical film equipment.

b. Publication of film books and film magazines

There is a specialized publishing house which is also a State enterprise, called Art and Film Publications (Wydawnictwa Artystyczne i Filmowe). The activity of this institution is controlled directly by the Ministry of Culture and Art through the Department of Publications. Art and Film Publications (shortly - WAIF) publish a film weekly "Film", three film monthlies: "Kino", "Kamera" (devoted to educational and scientific films) and "Kinotechnik" (technical problems). The Central Office of Film Distribution issues a weekly "Magazyn Filmowy", a quarterly "Polski Film" (in several versions: French, English, German and Russian) and a Film Year Book. The Federation of Film Societies has its own monthly - "Film Culture" (Kultura Filmowa). There is also a weekly "Ekran" (Screen) covering both cinematography and television.

c. Film training

The General Direction of Cinematography controls a Technical Course (for correspondents) and a Training Centre for technical and administrative staff in Wroclaw.

The Leon Schiller Film, Television and Theatre

School in Lodz which has academic status, trains creative personnel for films and television (directors, cameramen and production managers). Actors are trained also for the stage. The Film School belongs to the category of artistic schools of higher education, and comes under the General Direction of Artistic Schools of the Ministry of Culture and Art.

d. Film archive

Filmoteka Polska, previously Central Film Archives, is located in Warsaw, and collects, preserves and shows, within the bounds of possibility, films of artistic and historical value. Filmoteka Polska comes under the General Direction of Cinematography.

4. Organizations of Film Workers and Film Associations

All those employed in cinematographic institutions are, as a rule, members of the trade union, grouping all workers in cultural institutions (cinema, theatre, museum, etc.). This union called the Trade Union of Workers in the field of Culture (Zwiazek Zawodowy Pracownikow Kultury) is a member of the Polish Trade Union Council. It has its headquarters in Warsaw and branches in all towns. There are no autonomous specialized sections.

Creative film workers belong to the Association of Polish Filmworkers. There are various sections in the Association according to the profession of its members. Each section has its governing body, and numerous sections, such as those for film directors or cameramen, have Councils, representing their professional interests. The Association of Polish Filmworkers (Stowarzyszenie Filmowcow Polskich) is consulted by the General Direction of Cinematography on all questions of vital importance to the Polish cinema. Actors may be members of this Association, but traditionally they belong to SPATIF - Association of Polish Artists for theatre and Film.

Film critics and journalists are members of the Association of Film Journalists, affiliated to the Association of Polish Journalists.

There are two large organizations grouping enthusiasts for cinematographic art. One of them, quite often mentioned already in this paper, is the Federation of Film Societies. Its membership grows steadily and in 1971 there were over 300 societies - full members and candidates - all over Poland, but mostly in university centres. The Federation of Amateur Film Clubs in Poland was founded in 1953. Specialists in the various branches of educational and scientific films belong to the Polish Association for Scientific Cinema.

CONCLUSION

Within the available space, this survey could not hope to cover in any depth each and every aspect of the way cinematographic institutions may be organized and operated. One aspect which we would have liked, for example, to explore further is that of the decentralization of institutions and agencies. Here the evolution of the cinema in Yugoslavia is of especial interest, based, as it has been, on the country's federal structure and on the notion of the "autogestion" of creative endeavour. Recent achievements of youthful film makers and teams working there independently and on a local basis have been noteworthy and show that this way of organizing film activities is worthy of study alongside the examples quoted in the present survey.

Then, too, there are possible variations on some of the organizational and institutional formulas we have been describing. One such variation which merits attention is that provided by the National Film Institute of Argentina and the cinema law establishing it. Many features of this law are similar to those of the Italian law discussed by Professor Verdone in Annex Q. But the Argentine National Film Institute is also responsible for some of the functions carried out by the National Cinematographic Centre (CNC) in France. And there are other features and functions not found in either of these European systems (an unusual one being that the law provides that not only films to be screened in cinemas but also those to be televised are registered for visas with the National Film Institute (Art. 23)).

If the survey makes no claim to be a complete analysis of cinematographic institutions, the examples described do offer a fairly comprehensive selection of typical institutions.⁽¹⁾

The survey has aimed to document ideas and practices and not, as the Introduction insisted, to suggest "models". But it may be useful to indicate in conclusion one or two points which seem to emerge.

The first is the many-sidedness of the cinema, and the variety of processes and social and cultural factors which together go to make it up. The chapters on particular types of institutions has brought this out clearly. They underline the point that, if

it is not to miss out in essential ways, a country should seek to cater for all the main features and functions described in the survey in its national cinematographic set-up.

How this should be done arises when we compare these chapters with the one on overall institutions. None of these latter covers all the aspects of the film referred to in the previous chapters. Whether they should do so is doubtful and so too is whether institutions very broad in scope are likely to give due care and attention to specialized activities. On the other hand, the same kinds of equipment, manpower and skills tend to be called on for certain activities such as educational film-making, production of shorts and documentaries, and the making of films for television. Where resources are very limited indeed, can duplication be justified and activities of a separate and parallel kind allowed to compete for the same scarce supplies? Obviously, there are no simple answers to this type of question, which involves factors of investment and cost and local conditions.

In considering costs and the economic viability of film operations, one point made in the survey is especially important. This is that ultimately it is distribution and use that are the deciding factors. In other words, it is unwise to embark on ambitious schemes without proper research into potential users and the market, in the widest sense, for the eventual products.

Keeping abreast of another type of research is also important. Technological change is affecting film operations and institutions as it is other aspects of audio-visual communication and indeed communication generally. New super 8 and 16 mm film gauge formats are miniaturizing, cheapening and streamlining film production processes as well as distribution and exhibition. In the latter respect, it should not be overlooked that innovations like

(1) For a further indication of the range of bodies concerned with films, see the note on the IFTC itself in Annex R.

video-cassettes and discs and cable television are also new forms of film distribution. Providing the "software" for this new audio-visual "hardware" will be an inevitable function for film institutions. Hence the importance attached to research and development by some of the bodies we have examined.

Finally, the survey will, it is hoped, have made

some contribution, however modest, to the growing awareness of the importance of the cinema, and to that better appreciation we referred to at the beginning of the need for a country to ensure the proper development of its film culture in the national interest both internally and in respect of its relations with other countries and its place in the world.

ANNEXES

In some of the following annexes, the national members of certain international bodies are listed. The information for these entries has in all instances been furnished by the organizations concerned: for some of these, the names of principal officers, as well as those of the national organizations and the addresses, were supplied and are included.

Entries for each organization have been arranged by alphabetical order in English of countries, or in one case (Annex H), by towns and cities.

The names of national organizations are, as far

as possible, given in the language, or one of the languages, of the country concerned, or exceptionally where the title in this language was not available, an equivalent in English is provided.

The foregoing applies to Annexes A, B, C, D, E, F, G, H and K. The designations employed in this volume and the presentation of the material do not imply any expression of opinion on the part of the International Film and Television Council concerning the legal status of any country, or of its authorities, or concerning the delimitations of the frontiers of any country or territory.

This Annex is in two parts:

Part I: International Council for Educational
Media (ICEM): National Branches

The Council was founded in 1950 under the name of the International Council for Educational Films, in order to cope with the wide range of educational media for which its national organizations were responsible. The name was changed in 1966 to the International Council for the Advancement of Audio-visual Media in Education, and in 1970 to its present title. Full membership is open to one person from each country competent to represent the national organization for production, distribution and use and/or information on modern media for education. The objectives of ICEM include: to promote world-wide contacts; to provide an international channel for an exchange of views and experience in the field of educational technology; and to promote a better integration and use of all modern media in education.

Secretariat: 29 rue d'Ulm, 75 - Paris 5.

ARGENTINA

Mrs. E. Sanz de Mendez, Departamento de Tecnología Educativa, Ministerio de Educación, Lavalle 2634 - 2o Piso - Buenos Aires.

AUSTRALIA

Mr. D. W. Hood, Education Liaison Officer, Canberra House, Maltravers Street, Strand, London WC 2 R 3EH, England.

AUSTRIA

Dr. F. Hubalek, Bundesstaatliche Hauptstelle für Lichtbild und Bildungsfilm (S.H.B.), Sensengasse 3, A 1090 Wien 9.

BELGIUM

Mr. J. Sauwen, Service cinématographique, Ministère de l'éducation et de la culture française, 7 quai du Commerce, 1000 Bruxelles.

Mr. E. Hambrouck, Service cinématographique, Ministère de l'éducation et de la culture flamande, 7 quai du Commerce, 1000 Bruxelles.

CANADA

Mr. W. Jobbins, National Film Board of Canada, 1 Grosvenor Square, London W1X OAB, England.

DAHOMY

Mr. C. Prince-Abodjan, Service des moyens audiovisuels, Ministère de l'éducation nationale, Porto Novo.

DENMARK

Mr. A. Jepsen, Statens Filmcentral, Vestergade 27, 1456 Copenhagen K.

FINLAND

Miss A. Toivone, Valtion Opetus- ja Kuvatoimikunta, Bulevardi 17 A 14, 00120 Helsinki 12.

FRANCE

Mr. R. Lefranc, Office français des techniques modernes d'éducation (OFRATEME), 29 rue d'Ulm, 75 - Paris 5.

FEDERAL REPUBLIC OF GERMANY

Dr. W. Cappel, Institut für Film und Bild in Wissenschaft (F.W.U.), Bavaria - Film-Platz 3, 8022 Grünwald, b. Munich.

DEMOCRATIC REPUBLIC OF GERMANY

Deutsches pädagogisches Zentralinstitut, Krausenstrasse 8, 108 Berlin.

GHANA

Mr. Nyatepe-Co, Ghana National Audiovisual Centre, Ministry of Information, P.O. Box 745, Accra.

GUATEMALA

Mr. A. Matute, Audiovisual Centre of the University of San Carlos, Ciudad Universitaria, Zona 12, Guatemala.

HUNGARY

Mr. J. Dusz, Committee for Audio-Visual Media, Martinelli Ter 8, Budapest V.

JAPAN

Mr. T. Moriwaki, Japan Audio-visual Educational Association (J.A.V.E.A.), 26 Nishikubo Sakuragawa-cho, Shiba, Minato-ku, Tokyo.

KUWAIT

Mr. Al Rasheed, Audio-visual Aids Department, Ministry of Education, Kuwait.

LUXEMBOURG

Mr. E. Kohl, Centre audio-visuel, Office du film scolaire, Walferdange.

MADAGASCAR

Mr. Ramalandjoana, Ministère des Affaires culturelles, Direction générale des services académiques, Direction de l'enseignement du 1er degré, B.P. 267, Tananarive.

MEXICO

Mr. Galvez Y Fuentes, Instituto Latinoamericano de la Comunicación Educativa (ILCE), Unesco/Mexico, Apartado postal 18862, Mexico (18) D.F.

NETHERLANDS

Mr. J.H.L. Jongbloed, Nederlands Instituut voor audiovisuele media (N.I.A.M.), 31/33 Sweelinckplein, Postbus 6426, The Hague 2078.

NORWAY

Mr. L. Fanavoll, Statens Filmcentral, Schwensensgate 6, Oslo 1.

POLAND

Mrs. Wrobel-Koblewska, Instytut pedagogiki, Ul. Gorozewska 8, Warsaw.

PORTUGAL

Mr. A.C. Leonidas, Institute for the Audio-visual Media in Education, Rue Florbela Espanca, Lisbon 5

SWEDEN

Mr. Hansson, Utbildningsförlaget, Fack S 104 22 Stockholm 22.

SWITZERLAND

Mr. R. Hartmann, Centrale du film scolaire, Erlachstrasse 21, CH 3000 Berne 9.

TUNISIA

Mr. M. Ben Ajmia, Secrétaire général de l'Institut des sciences de l'éducation, 17 rue Fénelon, Tunis.

TURKEY

Mr. K. Erden, Educational Aids and Technical Cooperation, Ministry of Education, Ankara.

UNITED KINGDOM OF GREAT BRITAIN AND NORTHERN IRELAND

England: Dr. J.A. Harrison, Educational Foundation for Visual Aids (E.F.V.A.), 33 Queen Anne Street, London W1M 0AL.

Scotland: Mr. Macluskie, Scottish Film Council, 16/17 Woodside Terrace, Glasgow C3.

UNITED STATES OF AMERICA

Dr. Anna L. Hyer, Division of Educational Technology, National Education Association, 1201 Sixteenth Street, N.W., Washington D.C. 20036.

YUGOSLAVIA

Mr. R. Jakovljevic, Educational and Cultural Film Centre, Marsala Tita 2, Belgrade.

Part II: Educational Technology: A Descriptive Statement

A. The nature of educational technology

Educational technology is understood as the systematic application of scientific and technical knowledge to the processes of learning and teaching.

B. The purposes of educational technology

The purposes of educational technology are:

(1) to ensure the full and effective contribution of the methods and means referred to below to the economic and administrative measures whereby human beings organize their educational activities, through the integration of these methods and means into existing and new procedures and strategies emerging in overall educational planning, for example, systems analysis and operational research, made possible by advances in the fields of public and private administration and of industrial growth;

(2) to further the intellectual methods by which human beings learn and teach, through the use of new instruments and techniques combined with the development of new and existing concepts about, and approaches to, these processes, such as resources for learning and the programming of instruction, based on advances in the social and behavioural sciences;

(3) to promote, for educational purposes, the physical means by which human beings communicate with each other through the development of new and existing techniques and instruments for recording, reproducing, processing, storing, retrieving, providing access to and disseminating still and moving

images and sounds, and the information they embody, made possible by advances in science, technology and manufacturing competence.

C. The context of educational technology

In the above ways, educational technology, used both for group teaching and self-instruction, can help to enrich and expand the part played by education in the lives of human beings through, for example, the development of education as a permanent or life-long experience and the greater democratization of educational provision at all levels.

INTERNATIONAL SCIENTIFIC FILM
ASSOCIATION (ISFA): NATIONAL BRANCHES

ISFA is a non-profit-making and non-governmental organization, which groups the national associations representative of the scientific film movement of various countries. It was constituted in 1947 at a meeting in Paris attended by representatives of many countries and of Unesco. The Association was created "in the belief", as is stated in the Preamble to its Constitution, "that international co-operation in the field of science must contribute increasingly to the maintenance of peace between nations and to the well-being of mankind, and that in such co-operation the cinema has a major rôle to fill. The members of the Association are persuaded that all those methods" (research, teaching and the dissemination of scientific knowledge) "by which cinematography can assist in the increase of human welfare through the application and development of science should be more earnestly and more widely pursued".

Since then, ISFA has stimulated the forming of national scientific film associations in a number of countries and developed practical procedures for furthering its main functions, which are: "The freest, widest and most efficient exchange of: information about production, the use and the effect of all types of scientific films; films themselves and cinematic material; the personal experience, skills and ideas of workers in scientific cinematography".

Each year, it organizes in a different country an international congress and festival where selected films are presented and specialized papers are read.

In addition, the specialized sections (research, higher education, popularization of science) hold meetings in the course of the year.

Headquarters: 38 Avenue des Ternes, 75 - Paris 17.

The following information is in the form supplied by ISFA.

ARGENTINA

Investigaciones Cinematográficas de la Universidad de Buenos Aires, Peru 222, Buenos Aires. Director: Mr. Aldo-Luis Persano.

AUSTRALIA

Commonwealth Scientific and Industrial Research

Organization, 314 Albert Street - P.O. Box 89, East Melbourne (Victoria) - 3002. Secretary (Administration): Mr. L. G. Wilson, Officer in Charge; Film Unit: Mr. Stanley T. Evans.

AUSTRIA

Bundesstaatliche Hauptstelle für Lichtbild und Bildungsfilm, Abteilung wissenschaftlicher Film, 5 Schönbrunnerstrasse 56, A - 1060 Vienna. Director: Dr. Dankward G. Burkert.

BELGIUM

Institut national de cinématographie scientifique, 31 rue Vautier, 1040 - Bruxelles. Director: Mr. Alan Quintart.

BRAZIL

Institute Nacional de Cinema, Praça da Republica, 141 - A - 2e andar, Rio de Janeiro. President: Mr. Ricardo Crave Albin.

BULGARIA

Popular Science Films Studio, 9 Boulevard Biruzov, Sofia. Director: Mr. Tontcho Tchoukovsky.

CANADA

Canadian Science Film Association, c/o Mrs. J. Winestone, Canadian Education Association, 252 Bloor Street West, Toronto - 5 - Ontario.

CZECHOSLOVAKIA

Czechoslovak Scientific Film Association, at Czechoslovak Academy of Sciences, Zahradnikova 28, Brno.

FRANCE

Institut de cinématographie scientifique, 38 Avenue des Ternes, 75 - Paris 17. President: Dr. Bernard Vallancien. Director: Mr. Jean Painlevé.

FEDERAL REPUBLIC OF GERMANY

Institut für den wissenschaftlichen Film, Nonnenstieg 72, 34 - Göttingen. Director: Professor Dr. Ing. Gotthard Wolf.

DEMOCRATIC REPUBLIC OF GERMANY

Nationale Vereinigung für den wissenschaftlichen Film in der DDR, Alt Newawes 116/118, 1502 - Potsdam Babelsberg. President: Professor Wolfgang Bethmann.

HUNGARY

National Hungarian Committee, Magyar Film és Művészek Szövetsége, Gorkij Faser 38, Budapest VI. President: Mr. Agoston Kollanyi.

ISRAEL

Israel Scientific Film Organization, P. O. B. 7181, Jerusalem. Chairman: Dr. E. L. Huppert.

ITALY

Associazione Italiana de Cinematografia Scientifica, Via Alfonso Borelli 50, Rome. President: Professor Alberto Stefanelli.

JAPAN

The Japan Science Film Institution, 2-1 Surugadai Kanda, Chiyoda-ku, Tokyo. Head Director: Dr. Sinitiro Tomonaga. Executive Director: Mr. Sakui-chiro Kanzawa.

PEOPLE'S REPUBLIC OF KOREA

Korean Scientific Film Association, Pyong Yang.

NETHERLANDS

Netherlands Scientific Film Association, Hengenvoldstraat 29, Utrecht. Secretary: Dr. R. L. Schuurmsma.

PHILIPPINES

The Scientific Film Association of the Philippines, c/o National Science Development Board, P. O. Box 3596, Manila. Executive Secretary: Mr. Mauro L. Gonzales.

POLAND

Polish Scientific Film Association, Al. Ujazdowskie 45, Warsaw. President: Professor Jan Jacoby.

ROMANIA

Studio Cinematografic Alexandru Sahia, B-dul Aviatorilor 106, Bucharest. I. S. F. A. Delegate: Mr. Ion Bostan.

SPAIN

Asociación española de Cine científico, Patronato "Juan de la Cierva", Serrano 150, Madrid 2. President: Mr. Guillermo F. Zuniga.

UNION OF SOVIET SOCIALIST REPUBLICS

Association of Filmmakers of the USSR, Vassilievskaya 13, Moscow. President of the Board: Mr. Lev Kulidzhanov.

UNITED KINGDOM OF GREAT BRITAIN AND NORTHERN IRELAND

The British Industrial and Scientific Film Association, 193/197 Regent Street, London W1R 7WA. Director: Mr. Keith Bennett.

UNITED STATES OF AMERICA

American Science Film Association, 7720 Wisconsin Avenue, Bethesda, Maryland 20014. President: Mr. Donald A. Benjamin.

URUGUAY

Asociación Uruguaya de Cine científico, Juan L. Cuestas 1525, Montevideo. President: Mr. Remember Caprio. General Secretary: Mr. Dassori-Barthet.

Corresponding Members

CUBA

Professor Nicolas Cossio, Ministerio de Educación, Dirección Nacional de Extension Cultural 36 - 4708, Mariano (13), Havana.

MEXICO

Mr. Galdino Gomez Gomez, Director de la Cinemateca Mexicana, Instituto Nacional de Antropología e Historia, Departamento de Promoción y Difusión, Cordoba 45, Mexico 7 D. F.

SWITZERLAND

Mr. René Schacher, Communauté d'action pour le développement de l'information audio-visuelle, 10, Avenue d'Epenex, 1024 - Ecublens (Vaud).

VENEZUELA

Dr. Marcel Roche, Director of the Venezuelan Institute of Scientific Research, Ministry of Health and Social Assistance, Apartado 1827, Caracas.

Annex C

CHILDREN'S FILM CENTRES AND PRODUCTION

This Annex consists of:

Part I: International Centre of Films for Children and Young People (ICFCYP): National Members

The Centre was constituted in 1957 under the auspices and with the financial support of Unesco, its essential object being according to its Statutes "to ensure permanent co-ordination in the field of films suitable for children and adolescents whether specially or not specially produced for them". It seeks to contribute to the aims of Unesco (understanding between peoples, respect for the human rights of adults and children, and non-discrimination on the ground of race, language or religion) through the media of films and television.

Besides the centres listed below, eleven international bodies are in membership of ICFCYP.

Headquarters: 92 Avenue des Champs-Élysées, 75 - Paris 8.

Administrative services: 111 rue Notre-Dame-des-Champs, 75 - Paris 6.

The information given hereafter is in the form supplied by ICFCYP.

Part II: The Production of Films for Children and Young People

This note describes, among things, the work of some of the national centres affiliated to ICFCYP.

Part I: National Members

AUSTRALIA

Australian Council for Children's Films and Television, University of Tasmania, Box 252 c, G. P. O., Hobart, Tasmania.

AUSTRIA

Aktion - Der gute Film, P.O.B. 208, A 1071 Wien.

BELGIUM

Centre national belge du film pour la jeunesse - Belgisch National Centrum voor Film en Jeugd, 300 rue Royale, B-1000 Bruxelles.

CANADA

Canadian Centre of Films for Children, 1762, Carling Avenue, Ottawa 3, Ontario.

CZECHOSLOVAKIA

Ceskoslovenské Středisko Filmu pro Mladé, Halkova 11, Prague 2.

DENMARK

Det Danske Barnefilmnaevn, Vestergade 27, D 1456, Copenhagen K.

FINLAND

Elokuva-ja televisioikesvatuksenkeskus, c/o Mannerheim-liitto, Box 53143, Helsinki 53.

FRANCE

Centre Français du Film pour la Jeunesse, 109 rue Notre-Dame-des-Champs, 75 - Paris 6.

DEMOCRATIC REPUBLIC OF GERMANY

Nationales Zentrum für Kinderfilm und Fernsehen der D.D.R., Otto-Nuschke-Strasse 51, 108 Berlin.

HUNGARY

Hungarian Committee for Films and Television for Children and Youth, Gorkij Fasor 38, Budapest VI.

IRAN

Iranian Centre for Films and Television for Children and Youth, Avenue Bahar 10, Teheran.

ISRAEL

Kolos Lanoar, Israel Centre of Films for Children and Youth, 41 Nordau Boulevard, Tel-Aviv.

ITALY

Centro Nazionale del Film per la Gioventù, Via Torino 98, piano IV, int. 14, I Roma.

NETHERLANDS

Instituut Film en Jeugd, Overtoom 301, NL-Amsterdam X.

NORWAY

Norsk Barnefilmnamd, Sommerrogt, 15 N-Oslo.

ROMANIA

Romanian National Committee for Films for Children and Youth, 65 Bd Gh. Gheorghiu Dej, sec. I (House ACIN), Bucharest.

SPAIN

Centro Español de Cine para la Infancia y la Juventud, San Quintin 1, 2° - Madrid 13.

SWEDEN

Barnfilmkommittén, Sveavägen 23, S-111 34 Stockholm.

SWITZERLAND

Schweizerische Arbeitsgemeinschaft Jugend und Film - Communauté Suisse de travail, jeunesse et film, Seefeldstrasse 8, CH-Zürich 8.

UNION OF SOVIET SOCIALIST REPUBLICS

Commission for Cinema for Children, Vassilievskaja 13, Moscow-D-56.

UNITED KINGDOM OF GREAT BRITAIN AND NORTHERN IRELAND

National Centre of Films for Children, 6-10 Great Portland Street, London W1N 6JN.

UNITED STATES OF AMERICA

California Center of Films for Children, 154, Pico Boulevard, Santa Monica, California.

North East Film Center for Children, c/o International Institute of Boston, 287 Commonwealth Avenue, Boston, Mass. 02115.

YUGOSLAVIA

"Film and Child" Commission, Mose Pijade 12/IV, Belgrade.

Part II: The Production of Films for Children and Young People

It is essential to distinguish between:

- (a) films suitable for juvenile audiences; and

(b) films specifically produced for such audiences.

Films in category (a) greatly outnumber those in (b). Indeed the International Centre of Films for Children and Young People (ICFCYP) pointed out in 1968 that the supply of films conceived and made primarily for showing to children and young people was (and, one may add, still is) totally insufficient to meet market requirements. For this reason, no mention was made of (b) above in the definition of the film for children and young people published by ICFCYP at that time, but which described it as a film of whatever length or gauge considered to be suitable for children and young people. (1) The distinction between the two types can of course be crucial for legal and fiscal purposes. In practice, it is difficult to frame legislation or conventions to fit in with definitions based on suitability and on abstract qualities while the film specifically made for juvenile audiences presents few such difficulties. The present note is about the production of the latter sort of film.

The most useful document from an international point of view available on the production of films for children is to be found in the report compiled in 1966 by Karel Morava for ICFCYP on Cinema for Children in the World. Based on replies from nine countries to a questionnaire, this report deals also with distribution and research in its field. The countries approached - Czechoslovakia, Denmark, Finland, German Democratic Republic, Japan, Norway, Poland, USSR, Sweden and India (which did not participate in the inquiry) - were presumably those known to produce films specially for children. In any case, this type of production seems to be carried on in relatively few countries. Though some of the data in Mr. Morava's report are out of date, it provides a good general picture of children's film production which is, one gathers, still reasonably valid. This 1966 report is indeed along the lines of the monographs that the IFTC meeting in April 1971 suggested might be pursued, in respect of particular types of institution and an up-dated study on the subject would be welcome.

The making of films for children is not, generally speaking, an economically viable kind of production because, among other things, the audience is a limited one whose members pay less than do the ordinary film-goers and other market factors, including export potentials, are not favourable. Budgets for such films, especially features, are usually modest. Mr. Morava gives the following interesting table of production costs in 1966 in hundreds of dollars (see table below).

- (1) The full definition reads: "A film whatsoever its footage and gauge is held to be suitable for children and young people when it is within the capacities of juvenile audiences and when by reason of its recreational, educational, esthetic and other qualities, it can contribute towards developing and instilling a respect for individual human personality".

PRODUCTION COSTS OF CHILDREN'S FILMS

Countries	Films			
	With actors	Shorts		
		Documentaries	Cartoons	Puppets (2 minutes)
Great Britain	60-70	1,4-42	84	0,5
Czechoslovakia	40-100	1-5	5-10	6-10
Denmark	100	15	25	25
Finland	80			
Japan (colour films)	180	15	20	28
Norway	55-65	10-30		18-20
USSR	220-330	28-34	66	56
Sweden	160	15-25		
(Of the above from all countries)	250 in colour)			

In those of the countries mentioned which have market economies, the specialized production of films for children has, for reasons given, usually been supported by some form of aid, either by subsidy from public funds or from industry sources. The financing of the production of films for children in the socialist countries does not differ from that for film production generally along the lines indicated in Professor Toeplitz's description of the Polish cinema in the main body of the present survey.

Among examples of the production of children's films in the former type of country, one of the best known is that found in Britain. Production there began in 1945 and was based on a particular kind of children's weekly film performances or matinées (usually given on Saturday mornings). These matinées go back a great many years and were in the 1930's the subject of one of the first books about children and the cinema by Richard Ford. To provide suitable fare for the matinée audiences, the Rank Organisation began the production of entertainment films for children, through a separate department under a leading pioneer, the late Miss Mary Field. The first of these films was actually made in 1944. The Rank children's entertainment department continued to make films until 1959, by which time fifteen feature films had been produced. However, in 1951, a new all-industry body came into being called the Children's Film Foundation Ltd. and its output more than quadrupled the annual rate of domestic production of children's films. The Children's Film Foundation Ltd. (CFF) is, as we saw, the recipient of an annual grant from the so-called Eady money derived from the industry itself. The Foundation is governed by a Board on which all branches of the commercial film industry are represented. The chief executives of the Foundation, all of them experienced film-makers themselves, have been Miss Mary Field, succeeded by Frank Wells, the son of H.G. Wells, and for some years now, Henry Geddes, the current President of

ICFCYP. The films produced by CFF are made in the commercial studios and despite limited budgets have attracted the directorial skills of such leading British talents as the late Richard Massingham, John Krish and Pat Jackson, and on the international side, Alberto Cavalcanti.

The production of children's films in the USSR is a long tradition, going back to 1919. Apart from this, the USSR provides one of the rare instances (the other notable case being that of Japan) where special production studios for children's films have been set up. The Central Studio for Children's Film in Moscow (with its subsidiary at Yalta) has, of course, made many examples of this genre of film, some of them outstanding.

Of production in another socialist country, Czechoslovakia, Mr. Morava provided the following account at first hand of the situation up to 1966:

"After the war, when cinematography was nationalized, attempts were made by several studios to make more films of the kind. The high point was reached in 1955, when a special studio was set up for the production of children's films. Although this studio is no more in operation (especially because it had not been possible to gather into it the different types of production such as cartoons, puppets, films with actors and documentaries), its existence had nevertheless awakened the interest and favoured production. A specialized production group was formed at the Barandov studio. In 1960, another group, employing actors, started work at Gottwaldov (previously animation films for children had already been created in these studios, mainly by Hermina Tyrlova and Karel Zeman). Such films are also being produced now at the Bratislava studios. Presently, films for the young, with actors, are released by the studios of Prague, Bratislava and Gottwaldov. Shorts are made in the various studios dealing with that kind of films.

It is a relatively independent activity. All the studios and undertakings form one producing and economic unit: "Ceskoslovensky Film" (which also includes distribution and export and import of films, the film industry, etc.). The financial responsibility of the children's film production thus rests with "Ceskoslovensky Film", which apportions a sum - not determined in advance - paid out of the total financial resources."

In the Scandinavian countries, the script stage is especially important for children's films as it is for other films benefiting from the systems of aid in Denmark and Sweden, described in the main body of the present survey. But the following notes on the situation in Norway and Denmark from the ICFYP 1966 Report are worth noting:

"In Norway, for example, when a producer wants to make a film thanks to a special State-granted subvention - eventually partial - he prepares the script and the production programme. He submits the documents to the Ministry of Education, two specialized advisers study the documents and express their opinion. The Ministry then decides to grant or not a subvention. When the producer can do without such support (as was the case for the films "Stompa of course" and "Stompa falls in love"), it is sufficient to obtain the agreement of the State Committee for Film Production, to benefit from the usual State advantages granted to film producers (ready for production). It is only at the stage of the script that the Norwegian State takes a decision. The producer granted a subvention is entirely free with regard to shooting. In countries where the production of films for

children is decided by a committee or a special organization, the procedure is similar. In Denmark, all films with actors are made and also controlled by the production company. When a subvention is solicited from official quarters, the script must be approved by the Danish Children's Film Council."

The only recent comparative table of the size of children's film production in various countries is once again that given in the same report from which we learn that in 1965 the number of feature films produced were: Japan, 6; USSR, 14; Britain, 4 + 2 serials; Czechoslovakia, 5; Germany (Democratic Republic of), 4; Poland, 4; Sweden, 8; Norway, 1.

The juvenile audience is obviously an important one. Experience has shown that it can be catered for successfully but this calls for special measures and special policies which should be encouraged. For increase in the production of good children's films is also important internationally. Such films represent one of the most effective, far-reaching and long-term means for promoting mutual understanding between peoples.

The impact of such new techniques as video-cassettes on children's film production has yet to be assessed but it should, one imagines, increase distribution outlets for such films and render them more viable. The video-cassette is bringing together the interests of audio-visual production and that of another industry which is highly significant and apparently very successful - the production of books for children. Both children's literature and children's cinema, which both have much in common, should greatly benefit in the long run from new patterns of communication now emerging.

by John Halas OBE FSLA Hon BKSTS

(The author is the President of the International Council of Graphic Design Associations (ICOGRADA) and Vice-President in charge of Publications and Film Circulation of the Association internationale du film d'animation (ASIFA))

Although it is a small section of the overall film industry, animation is a medium which is constantly creating new ideas, style and unusual forms to a far greater extent than in other film-making techniques.

Because of the flexibility of frame-by-frame development which enables the artist to be in control of the medium on an individual basis, it is a more immediate form in which to experiment. As the creation of motion is the essence of animation whether achieved through frame-by-frame progression, camera mobility, manipulation of light effects or computer programming, it can easily maintain a pure art form which comes closest to kinetic movement. Film mobiles, or moving graphics in the form of film animation, still require the conventional screen and projection for their presentation, but it will very likely be the first visual form which amateurs, students and professionals will be able to use for self-expression, by creating their own instant images through computer terminals and video recording, rather like playing a musical instrument.

However, for the time being the animated film industry depends largely on the sponsorship of large companies; this consists of commissioned films in the form of television commercials, entertainment, industrial training and public relation films. In Western Europe and the United States of America, the entertainment cartoon of the type which made Walt Disney's name famous has practically disappeared, but in Eastern nations the disappearance is more gradual.

Television has more than compensated for the lost market, although from the aesthetic point of view it naturally doesn't offer the same opportunities. Apart from the continuous flow of avant-garde and experimental animated films which are increasing throughout the world, three significant developments can be observed in this decade.

Firstly, the interest of the young generation in animation as a form of self-expression. Art and design colleges, as well as many middle schools, teach film animation in their art lessons. The discipline of combining story development with camera techniques, and the production of moving drawings have engaged the pupils and teachers alike and the

result today is that several thousand schools, colleges and universities have the equipment to make their own films.

Secondly, the production of animated film has become universal, while just before the war it was regarded as an activity confined mainly to Hollywood studios. Here it is essential to emphasize the rôle played by the Association internationale du film d'animation (ASIFA).

This Association, which represents the world's leading artists, producers, writers and critics in the field of animation from 28 countries, was formed during the 1959 Cannes Film Festival. Its founder members were John Hubley (U.S.A.), Pierre Barbin (France), Professor Ezio Gagliardo (Italy), Paul Grimault (France), Jurica Perusovic (Yugoslavia), Vojen Masnik (Czechoslovakia), Ion Popescu-Gopo (Romania), Ivan Ivanov-Vano (USSR), Norman McLaren (Canada) and myself. The immediate aim was to raise the standards of animation (especially in countries where, due to insufficient exposure, animation was unable to develop at a great speed) and to propagate an appreciation of animation as a means of adult communication.

These aims were to be achieved by staging film festivals and through the encouragement of published articles and books about the creative aspect of animated cinema. The Association has already organized nine world film festivals in Annecy, Mamaia and Zagreb.

Today ASIFA has added the work of education of a new generation of artists, and international circulation of films, bibliography, archives and cataloguing of animated films. Also as a consequence of the Association's influence, a substantial exchange of talent has also taken place.

During the last five years national groups of the Association have been formed in most countries through which contact with the individual artist has been made possible.

The third significant development is the use of animated film in education. There is no doubt that a carefully planned educational film is a valuable aid to efficiency and clarity in teaching by its ability to simplify down to their basics, processes which in reality are too complex, too fast, too slow or too concealed to be seen clearly when

photographed in live action.

The element of design and style through the use of good graphics in an educational film can be itself an aid to memory and it is important that the direct relationship between visual presentation of facts and figures and their retention in the memory is considered from the outset.

There is currently a dramatic breakthrough for animated films, especially designed for the classroom. The wide use of 8mm cassetted loop films in the U.S.A. and Great Britain points the way ahead despite the fact that so far only 5% of middle schools use it. These specially produced teaching films are now used as a normal aid to teaching in the classroom, clarifying and fortifying by visual means lessons in chemistry, biology, physics and mathematics, making processes more easy to memorize than did the old methods which relied on textbook illustrations and conventional use of the blackboard.

Film, especially animation which is more adaptable and flexible, as a teaching tool, is undoubtedly vital in modern educational technology. There is still the conservative attitude of authorities in charge of educational policies as well as the older generation of teachers to overcome, which resists breaking away from the printed text as the sole teaching medium. In this respect vast numbers of students are ahead of the teaching profession and their attitude may bring some influence for even wider acceptance of film for teaching. It is

therefore likely that the combination of the two basic approaches, verbal and visual, may make itself felt especially if a greater number of inexpensive projectors can be made available for schools.

Encouraging as it was to experience the first breakthrough of the 8mm cassette loop films, the real application of visual orientated school education is still in the future. In a few years' time mobile visual illustrations in the form of film combined with printed text is bound to emerge as standard practice in teaching. The scope of the film market in this field is already relevant. The opportunities for the animator to contribute his specialized talent can be most significant.

The development of computer generated animated films in the U.S.A. and Western Europe is another fact. This new technique will bring about economy in production speed and clarity of expression in mechanical subjects especially in mathematics and space science. A great number of computer films have been made during 1972 which are full of promise in bringing new dimensions to the fore, which are beyond the capacity of hand animation, and new visual effects which can only be created by the computer.

In spite of the small number (there are only 7,000 animation artists throughout the world), animation's creative contribution to visual communication is valuable on both the sociological and aesthetic level and the industry is looking forward to an expanding and exciting future.

INTERNATIONAL NEWSREEL ASSOCIATION (INA): NATIONAL MEMBERS

The Association was founded in 1957 as a non-profit-making organization grouping the newsreel publishers of different countries whose aim, according to its Statutes is, "the defence of the professional rights and interests common to its members, in the full exercise of freedom of information and in a spirit of international co-operation". Action points include organizing international reportage pools on subjects of common interest, co-operation with Unesco and the IFTC, and organizing in a different country with INA members each time, meetings of two sorts: assemblies of newsreel publishers and forums of newsreel editors-in-chief.

Membership is open to producers, or associations of producers, of newsreels which distribute at least once a week a newsreel or cine-magazine.

Registered office: Geneva

Secretariat: 6 rue Francoeur, 75-Paris 18

The information which follows is in the form supplied by INA.

CINEMATOGRAPHIC INSTITUTIONS

(N.B. The name of the newsreel comes first, followed by the name of the producing organization.)

ALGERIA

Les Actualités Algériennes, Office des Actualités algériennes, 37 rue Larbi Ben M'Hidi, Algiers. Director-General: Mr. Mohammed Lackjar Hamina

ARGENTINA

Noticiero Argentina, Sucesos Argentinos, Rio Bamba 250, Buenos Aires. Director: Sr. Antonio Angel Diaz; Editor-in-Chief: Sr. Hector Ibarra; Foreign Service: Sr. Tadeo Bortnowski

Sucesos Argentinos, Noticiario Panamericano S.R.L., Ayacucho 490, Buenos Aires. Director: Sr. Adolfo Rossi, Editor-in-Chief: Sr. José Juan Rodríguez Pendas

Argentina al día & E.P.A., Lowe S.R.L. Argentina al día, Bmè Mitre 1971, Buenos Aires. Directors: Mr. Helmut Simons and Mr. Manuel M. Alba; Editor-in-Chief: Mr. S. Rives

AUSTRIA

Austria Wochenschau, Austria Wochenschau GmbH, Siebenstern-gasse, 19, 1170 Vienna. Director: Mr. Joakim Senekovic; Director & Editor-in-Chief: Mr. R. Tupy

BELGIUM

Belgavox, Actualités Belgavox, 10 rue de la Rivière, Bruxelles. Director: Mr. Pierre Fannoy; President: Mr. Georges Fannoy; Editor-in-Chief: Mr. Guillaume Doms

BRAZIL

Teleobjetivo, Ipanema Filmes Ltda, Rua Senador Dantas 117, 10º Andar, Rio de Janeiro. Director: Mr. Roberto de Farias

BULGARIA

Kinokronika, Kinokronika, Gurko Str. 52, Sofia. Editor-in-Chief: Mr. Kostadin Nikolov; Foreign Service: Mr. E. Herchkovitch

COLOMBIA

Actualidad Panamericana, Pan American Films Ltda, Carrera 6-A-No. 48-A-47, Bogota D.F. Directors: Sr. Alvaro Escallon Villa, Sr. Gregorio Espinosa; Editors-in-Chief: Sr. Gregorio Espinos and Sr. Rafael Velez Pareja; Foreign Service: Sr. Alejandro Bodas

CZECHOSLOVAKIA

Československý filmový týdeník, Zpravodajský Film, Křiženeckého 322, Prague-Barrandov. Editor-in-Chief: Mr. Jiří Svoboda, Foreign Service: Mrs. Maria Drličková

Tyžden vo. Filme, Spravodajsky Film, Stefani-kova 10, Bratislava. Director: Mr. Stefan Malicek (Mostova ul. 6 Bratislava); Editor-in-Chief: Mr. Stephan Buina; Foreign Service: Mrs. Yvona Monoszloy

DAHOMEY

Dahomey Magazine, Société dahoméenne cinématographique, SO. DA. CI., B.P. 49, Porto Novo. Director: Mr. Pierre Ahidote; Technical Manager: Mr. Pascal Abikanlou

FRANCE

Fox Actualités, Fox Movietone News, 48 Quai Carnot, 92 - Saint Cloud. Director: Mr. Jack Muth; Editor-in-Chief: Mr. Charles Meunier

Gaumont - La Revue du Monde, Société d'Informations cinématographiques Gaumont, 1 Quai Gabriel Péri, 94 - Joinville-le-Pont. Director: Mr. A. Svobada, Editors-in-Chief: Mr. P. Ceria and Mr. G. Haas

Pathé Magazine - Regards sur le Monde, S.N. Pathé Cinéma - Pathé Journal, 6 rue Francoeur, 75 - Paris 18. Director: Marcel Lathière, Editors-in-Chief: Mr. Henri Champetier and Mr. Michel Honorin; Foreign Service: Mrs. D. Sommer

FEDERAL REPUBLIC OF GERMANY

UFA DABEL, Deutsche Wochenschau GmbH, Sieker Landstrasse 39 a, 2. Hamburg 73. Director: Dr. H. Wiers; Editor-in-Chief: Mr. Günther Schnabel; Foreign Service: Miss Christiane Luders

Blick in die Welt, Deutsche Filmwochenschau GmbH, Blick in die Welt, (Headquarters) Victoriast. 16-18, I, Berlin-Tempelhof. Director: H. Hans Dieter Volkmann; (Administration) Rheinstrasse 24, Frankfurt-Am-Main. Managing Director: Dr. Holland, Mr. Colin-Reval; (Editorial and Foreign Service) 62 Wiesbaden Erbenheim. Editor-in-Chief: Mr. Heinz Salomon

Fox Tonende Wochenschau, Fox Tonende Wochenschau GmbH, Türkenstrasse 89, Munich 13. Directors: Mr. J. Muth and Mr. Hans Lipp

GERMANY (DEMOCRATIC REPUBLIC)

Der Augenzeuge, Veb. Defa Wochenschau, Otto Nuschkestrasse 32, 108, Berlin. Director: Mr. Heinz Rüsche; Editor-in-Chief: Mr. Werner Wüste; Foreign Service: Mr. Herbert Hackenbeck, Frl. Neumann

GREECE

Les Actualités Grecques, Ministry of the Presidency of the Council, Directorate-General of the Press, Film Department (Visual Media), Zalocosta No. 1, Athens. Director: Mr. Anastasio Dimopoulos; Editor-in-Chief: Mr. Martalos

HUNGARY

Magyar Filmhíradó, The Hungarian Newsreel & Documentary Studio, Könyves Kalman Korút 15, Budapest IX. Director of the Studio: Mr. Tibor Ormos; Director and Editor-in-Chief: Mr. Andor György Ajtai, Foreign Service: Mrs. Marcia Kakody

KENYA

The Voice of Kenya, Department of Information, Ministry of Information & Broadcasting, Jogoo House - P.O. Box 30025, Nairobi. Senior Assistant Secretary: Mr. Frederick A. Njenga

ITALY

Corona Cinematografica, Corona Cinematografica, Via Cesalpino 12, Rome. Director: Professor Ezio Gagliardo; Editor-in-Chief: Mr. Gaetano Lazzati

MEXICO

Noticiero Continental, Cinematografica America Unida S.A., Plaza de los Esmercales 3, Mexico City. Director-Administrator-General: Sr. Hernandez Bravo Fernando

Cine Periodico Nicoli - Producciones Nicoli S., Privada de Cuauhtémoc No. 10, San Jeronimo Lidice, Mexico 20, D.F. Director and Editor-in-Chief: Sr. J. Antonio Nicoli S.

MOROCCO

Les Actualités Marocaines, Centre Cinématographique Marocain, 85 Zankat Moulay Ismaïl, Rabat. Director of the Centre: Mr. Mohamed Ziani, Head of Newsreel Service: Mr. Mohamed Abderhamane Tazy

NETHERLANDS

Neerlanden Nieuws and Wereldnieuws, Polygoon Nv, Filmfabriek, Steynlaan, 5, Hilversum. Director: Mr. Pieter M. Buis; Editors-in-Chief: Mr. Philippe Bloemendal and Mr. Mekle Mieke Olman

PERU

Noticiero Sucesos Peruanos, Sucesos Peruanos S.A., Jr. Union 284, Edificio Pizarro, Off. 56, Lima. Managing Director: Sr. Franklin Urteaga

PHILIPPINES

Mirror of the Philippines, Multimedia Organization, 3rd Floor, Chamber of Commerce Building, Intramuro, Manila D. 406. Director: Mr. Ernesto A. de Pedro

POLAND

Polska Kronika Filmowa, Documentary Films Studio, Film Polski, Chelmska 21, Warsaw. Director: Mr. M. Burba; Editor-in-Chief: Mr. Michael Gardowski

PORTUGAL

Actualidades Portuguesas, Producoes Cinematograficas, Francisco de Castro, Rua Damasceno Monteiro 9, 4º, Dº, Lisbon. Director: Mr. Francisco de Castro; Editor-in-Chief: Mr. Victor Barbosa

ROMANIA

Saptamina in Imagini, Studioul Cinematografic Alexandru Sahia, Bul. Aviatorilor Nr. 106, Bucarest. Director: Mr. Vasile Rachita; Editor-in-Chief: Mr. Josif Sas; Foreign Service: Mrs. Nedov Araxi

SPAIN

NO - DO, Noticieros y Documentales No-Do, Avenida Joaquim Costa 43, Madrid VI. Director: Sr. Rogelio Diez Alonso; Editors-in-Chief: Sr. Luis Figuerola-Ferretti and Sr. Joaquim Estebal Perruca; Foreign Service: Sr. Guillermo Sanjuan

SWITZERLAND

Ciné Journal Suisse, Ciné Journal Suisse, 8 rue de Hesse, Genève. Editor-in-Chief: Mr. Herrmann Wetter

TUNISIA

Les Actualités Tunisiennes, S.A.T.P.E.C., Les Actualités Tunisiennes, 10 rue Ibn Khaldoun, Tunis. Director of the SATPEC: Mr. Hamadi Essid; Head of Newsreel Service: Mr. Hamouda Benhalima; Editor-in-Chief: Mr. J. Meddeb

UNION OF SOVIET SOCIALIST REPUBLICS

Novosti Dnia, Sovkinokhronika, Likhov. per. 6, Moscow. Director: Mr. Alexei Semin; Editor and Foreign Service: Mrs. Alla Kondratieva

UNITED KINGDOM OF GREAT BRITAIN AND NORTHERN IRELAND

Movietone News, British Movietone Ltd., North Orbital Road, Denham, Near Uxbridge, Mid. Director: Mr. E.A. Candy, Editor-in-Chief: Mr. Peter Hampton; Foreign Service: Mr. W. McGuire

VENEZUELA

Viajando cor Polar, Compania Espectaculos del Este Cedesa, Edificio Polar, 2º Piso, Plaza Venezuela, Caracas. Director: Sr. Domingo Coronil

Noticiero Nacional, Bolivar Films C.A., Edificio Bolivar Films, 1. Santa Edwigis (Apartado Postal 786), Caracas. Director-General: Sr. Guillermo Villegas; Director & Editor-in-Chief: Sr. Victor J. Linder; Editor-in-Chief: Mr. Ramiro Vegas

Noticolor, Cinesa, Edificio Bolivar Films, 1 Avenida Santa Edwigis, Caracas. Director: Sr. Ernesto de Oteyza; Editor-in-Chief: Sr. Luis de Oteyza

YUGOSLAVIA

Filmske Novosti, Filmskih Novosti Centralni Studio, Bulevar Vojvode Misica, Belgrade. Director: Mr. Samuilo Amodaj; Editor-in-Chief: Mr. Sima Karaoglanovic

INTERNATIONAL UNION OF CINEMATOGRAPHIC TECHNICAL ASSOCIATIONS (UNIATEC): NATIONAL MEMBERS

The UNIATEC was constituted in 1957 at the Third International Congress on Film Techniques in Warsaw, its aims being defined as: (1) to develop the corporate spirit and co-operation among its members; (2) to encourage international co-operation in film techniques by the exchange of information and, more particularly, by the organizing of International Colloquys and by reciprocal visit of technicians from the various countries; (3) to encourage the setting-up of national associations of film technicians in the countries where these do not yet exist; (4) to encourage studies for the advancement of film techniques, and to support any efforts undertaken in the direction of standardization.

The Union is open to all associations (or specialized sections of associations) of film technicians whose aims are confined to work and discussion of a technical nature.

Secretariat: 92 Champs-Élysées, 75008 Paris, France.

The information given hereafter is in the form supplied by UNIATEC.

BELGIUM

Commission supérieure technique belge - Cinéma-thèque de Belgique (Siège social) 23 rue Ravenstein, Bruxelles 1, (address correspondence to): Laboratoire Dassonville, 135 rue Barthelot, Bruxelles 19.

BULGARIA

Institute for Scientific Research in Cinematography and Radio, 2 rue Budapeste, Sofia.

CANADA

National Film Board, P.O. Box 6100, Montreal 3, Quebec.

CZECHOSLOVAKIA

Ústřední ředitelství Českého filmu, Jindřišská 34 Praha 2

Výzkumný ústav zvukové, obrazové a reprodukční techniky (V. U. Z. O. R. T.), Plzeňská 66, Praha 5 (Smichov)

Interkamera - Centre for International Co-operation in the Field of Audio-Visual Engineering and Art, Konvitská 5, Praha 1

DENMARK

Den Danske Sektion Nordisk Film og Gjærnzynsun-ion, Statens Filmcentral Vestergade 27, Kobenhavn K

FRANCE

Commission supérieure technique (C. S. T.), 92 Champs-Élysées, Paris 8

GERMANY (Democratic Republic)

Wissenschaftlich-technischer Beirat des Filmwesens der DDR, DEFA Zentralstelle für Filmtechnik, Gross-Barliner Demm 61, 1197 Berlin Johannisthal

HUNGARY

Optikai Akustikai es Filmtechnikai Egyesület, VI Ankerköz 1, Budapest

ITALY

Associazione tecnica Italiana per la cinematografia (A. T. I. C.), Viale Regina Margherita 286, Rome

KOREA (People's Republic)

Union of Korean Film-Makers, Pyong-Yang

MEXICO

Sindicato de Trabajadores Tecnicos y Manuales de Estudios y Laboratorios de la Produccion Cinematografica, Versallss Num. 27, Mexico 6 - D. F.

POLAND

Filmowy Osrodek Dosciadczalno Usługowy (F. O. D. U.), Ul. Dominikanska 9, Warszawa 25

ROMANIA

Associata Cineastilor din Republica Populara Romina (A. C. I. N.), Strs. Gheorghe Gheorgiu Daj 63, Bucarest 1

SWEDEN

Svenska Filminstitutet, Borgvägen 1 - Box 27126,
10252 Stockholm

TUNISIA

Association des cinéastes tunisiens, c/o Maison
de la Culture, 16 rue Ibn Khaldoun, Tunis

UNION OF SOVIET SOCIALIST REPUBLICS

Union of Soviet Filmmakers, "Science and Techni-
que" Section, 13 Vassilievskaya Street, Moscow

Nauchno Isledovatel'skiy Kino Foto Institut
(N.I.K.F.I.) Leningradski Prospekt 47, Moscow

UNITED KINGDOM OF GREAT BRITAIN
AND NORTHERN IRELAND

Cinematograph Exhibitors' Association of Great

Britain and Ireland, 22-25 Dean Street, London
W. 1

British Kinematograph, Sound and Television So-
ciety (B. K. S. T. S.), 110-112 Victoria House,
Varnon Place, London, W. C. 1

UNITED STATES OF AMERICA

Society of Motion Picture and Television Engineers
(S. M. P. T. E.), 9 East 41st Street, New York, N.Y. ,
10017

YUGOSLAVIA

Jugoslavija Film, Knez Mihailova 19, Beograd

INTERNATIONAL LIAISON CENTRE FOR CINEMA AND TELEVISION SCHOOLS (CILECT): NATIONAL MEMBERS

CILECT was founded during the Second International Meeting of Film Schools at Cannes in 1954. The Centre aims to promote co-operation among higher teaching institutions for film and television, and likewise among individuals experienced in these fields through the exchange of all kinds of experience between them. CILECT accords particular importance to co-operation with Unesco, and institutions such as the IFTC. It undertakes all forms of co-operation with developing countries and seeks to improve standards in learning and professional quality in the fields of culture, teaching, research, creation of techniques and languages, communication and use of sound and image. The Centre is interested in the application of audio-visual techniques in education.

The Centre has three types of membership: Active; Associate; and Corresponding.

Secretariat: 8 Rue Thérésienne, 1000 Brussels, Belgium.

The information that follows is in the form supplied by CILECT.

(N. B. The following abbreviations at the end of each entry mean: A = Active Member; As = Associate Member; C = Corresponding Member; Obs = Observer).

ARGENTINA

The Director: Mr. Enrique A. Smiles, Instituto de Cinematografía de la Universidad Nacional del Litoral, Avda Salvador Cakutto 3353. Santa Fe. A

AUSTRALIA

Mr. John Martin-Jones, Executive Officer, Australian Film and Television School, P.O. Box 245, Chatswood 2067. Obs.

The Director: Mr. Jo O'Sullivan, Perth Institute of Film and Television (P. I. F. T.), 116 Grant Street, Cottesloe, W. A. 6011. Obs.

AUSTRIA

The Director: Professor Harald Zusanek, Hochschule für Musik und darstellende Kunst in Wien "Film und Fernsehen", Lothringerstrasse 18, Wien 1030. A

BELGIUM

The Director: Mr. Raymond Ravar, Institut National Supérieur des Arts du Spectacle et Techniques de Diffusion (INSAS), Rue Thérésienne 8, 1000 Bruxelles. A

The Director: Mr. Rudi Van Vlaenderen, Hoger Instituut voor Toneel en Cultuurspreiding (R. I. T. C. S.), Rue Thérésienne 8, 1000 Bruxelles. As

The Rector: Mr. Vasteels, Institut des Arts de Diffusion (I. A. D.), Avenue de Tervueren 15, 1040 Bruxelles. A

Mr. Victor Bachy, Professor - Director of the Department of Social Communication, Centre d'études des techniques de diffusion (CETEDI), Université de Louvain, Van Ev. nstraat 2, 3000 Leuven. As

CANADA

The Director: Mr. John E. O'Brien; The Principal Professor: Mr. Miroslav Malik, Loyola College, Department of Communication Arts, 7141 Sherbrooke St. W., Montreal 262 (Quebec). As

The Director: Mr. Jean Cloutier, Animateur: Mr. Constantin C. Fotinas, Université de Montréal, Centre audio-visuel, Case postale 6128, Montréal 101. Quebec. As

The President: Mr. Henry H. Mamet, Education Television and Radio Association of Canada (ETRAC), 252 Bloor Street W, Toronto 5, Ontario. Obs.

CZECHOSLOVAKIA

The Rector: Mrs. Marie Budičová; Mr. Cermuga, Dean of FAMU (Faculty of Film and Television), Akademie Musických umění (AMU), Smetanovonam 2, Praha 1. A

DENMARK

The Director, Den Danske Filmskole, St. Søndervoldstraede, 1419 København K. As

EGYPT

The Dean: Mr. Mohamed Dassiouny, Higher Institute of Cinema, Pyramide Road - G 12 A Cairo. A

FINLAND

The Head of the Department for Camera Arts, Taidet Collinen Oppilaitos, Kamerataiteen Osasto, Kivokatu, 2-4 B, Helsinki 10. As

FRANCE

President-directeur général: Mr. Léopold Schlosberg, Institut des hautes études cinématographiques (IDHEC), 92 Champs Elysées, 75008 Paris. A

The Director: Mr. P. Philibert, Ecole nationale supérieure "Louis Lumière" de la photographie, de la cinématographie, de la vidéonie et du son ("Vaugirard"), 85 Rue de Vaugirard, 75006 Paris A

FEDERAL REPUBLIC OF GERMANY

The Director: Mr. Michl, Hochschule für Fernsehen und Film, Prinzregentenplatz 12, München 80 A

The Director: Dr. Heinz Rathsack, Deutsche Film- und Fernsehakademie, Pommernallee 1, 1 Berlin 19. A

GERMANY (Democratic Republic)

The Director: Professor Dr. Lutz Kohlert, Hochschule für Film und Fernsehen der Deutschen Demokratischen Republik, 1502 Babelsberg, Karl Marx - Str. 33/34. A

GREECE

The Director-General: Mr. Lycourgos Stavrakos, Ecole professionnelle des hautes études cinématographiques, 65 Patission Street, Athens T 103. A

HUNGARY

The Rector of the Academy, Színház - Es Filmművészeti Foiscola, Academy of Fine Arts, Vas - Utca 2/C, Budapest VIII. A

INDIA

Mr. D. N. Dixit, Director, Film Institute of India (Ministry of Information and Broadcasting, Government of India), Law College Road, Poona 4. A

ITALY

The Director: Mr. Leonardo Fioravanti, Centro Sperimentale di Cinematografia (C. S. C.), Via Tuscolana 1524, Roma. A

The Director: Professor Mario Verdone, Istituto di Storia del Teatro e dello Spettacolo, Università degli Studi di Parma, Facoltà di Magistero, Via Cavour 28, Parma. C/P

JAPAN

The Head: Mr. Shumpei Watanabe, Professor Emeritus, Department of Art of the University of Nihon, 2 - 42 Asahigaoka, Nerima-ku, Tokyo. A

MEXICO

The Director: Mr. Manuel González Casanova, Centro Universitario de Estudios Cinematográficos, Universidad Nacional Autónoma de México, México. As

NETHERLANDS

The Director: Mr. Anton Koolhas, Nederlandse Filmacademie - Stitching Netherlands Film Instituut, Overtoom 301, Amsterdam W 13. As

POLAND

The Rector: Mr. Kotowski, Państwowa Wyższa Szkoła Teatralna Filmowa, Łódź. A

ROMANIA

The Rector: Mr. George Dem. Loghin, Professor Uni. I. A. T. C., Institute of Theatre and Cinema, B - Dul Schitu Magureanu 1, Bucarest. A

SPAIN

The Director: Mr. Baena, Escuela Oficial de Cinematografía, Ciudad Universitaria, Carretera de la Dehesa de la Villa, Madrid 20. A

SWEDEN

The Director: Mr. Bertil Lauritzen, Dramatiska Institutet, Filmhuset, Box 27 090, 102 51 Stockholm 27. A

UNION OF SOVIET SOCIALIST REPUBLICS

The Rector: Mr. Jdan, State Institute of Cinematography (V. G. I. K.), Ulica Textilcilov I. B., Moscow. A

UNITED KINGDOM OF GREAT BRITAIN AND NORTHERN IRELAND

The Director,
Royal College of Art,
Department of Film and Television,
Queen's Gate,
London, S. W. 7. A.

The Director: Mr. Colin Young, The National Film School, National Film Theatre, South Bank, London, S. E. 1. As

The Head: Mr. James Leahy, The Slade School of Fine Art (Film Department), University College, Gower Street 1, London, W. C. 1. As

The Director: Mr. Robert Dunbar, London Film School Ltd., 24 Shelton Street, London, W. C. 2. A

UNITED STATES OF AMERICA

Professor Ernest D. Rose, Chairman of the International Committee, Professor of Communication, University Film Association, School of Communications and Theatre, Temple University, Radio-Television-Film-Department, Philadelphia, Pennsylvania 19122. A

Mr. Bruce A. Linton, Association for Professional Broadcasting Education (A. P. B. E.), University of Kansas, 2171 Flint Hall, Lawrence - Kan 66044. A

Dr. Raymond Fielding, President, Society for Cinema Studies, Temple University, School of Communications and Theatre, Philadelphia, Penn-19122. As

YUGOSLAVIA

The Director: Mr. Momcilo Ilic, Institut za Film, Cika Ljubina 15/II, Beograd. As

The Rector: Mr. Rados Novakovic, Akademija za Pozoriste Film Radio i Televiziju, Ulice Knoza Mihaila 46, 11000 Beograd. As

CORRESPONDING MEMBERS

Thorold Dickinson, Honorary Director of the Slade School of Fine Arts, University College, Gower Street, London, W. C. 1

Alexander Groshev, Honorary Rector, State Institute of Cinematography, Ulice Textilcilov I. B. Moscow.

The note by Professor Toeplitz constitutes Part I of this Annex. Part II is a list of the national members of the International Federation of Film Archives (FIAF) about which, among other things, Professor Toeplitz writes in his note.

Secretariat: 74 Galerie Ravenstein, 1000 Brussels, Belgium.

The information in Part II is in the form supplied by FIAF.

PART I - A NOTE ON FILM ARCHIVES

(Contributed by the President of F. I. A. F., Professor J. Toeplitz)

The idea of creating film archives was born at almost the same moment as the cinema itself. One of the pioneers of this idea was the Warsaw photographer and cameraman Boleslaw Matuszewski, who, in a booklet printed in French in Paris in 1898, called for the creation of film archives. Here are his exact words: "The film, this simple ribbon of printed celluloid constitutes not only a historical document but a parcel of history and history which has not faded away, which does not need a magician in order to come to life again." And Matuszewski continues: "It is necessary to give to this source, perhaps a privileged one, the same official existence and the same possibilities as is given to other already recognized archives."

The idea of Matuszewski did not take form immediately, even though before the First World War film collections were already started in various countries, consisting in general of newsreels and similar material considered as historical documents. At the end of the 1920s the sound film, greeted by the partisans of the silent film with regret and protestation, alerted the attention of film lovers to the danger of destruction menacing the most significant cinematographic works, through the complete lack of interest in preserving these works for future generations. The need to create film archives whose rôle would be analogous to that of museums and libraries as regards the treasures became urgent.

In the early 1930s, a new chapter opened in the history of film archives. Already the first collections gathered together for artistic reasons, the nuclei of future film museums and film libraries, were to be found. 1935 was a decisive year for film archives. In a number of capitals at the same time - Paris, London, Moscow, New York and Berlin -

were formed the first great collections of films. Practical means of collaboration were established between these collections and in 1938 was founded the International Federation of Film Archives (F. I. A. F.). The Constitutive Assembly of F. I. A. F. grouped: the British Film Institute, the Cinéma-thèque Française of Paris and the Reichsfilmarchiv of Berlin. After the Second World War film archives were organized in many countries. Today there are some 70-80 film archives in the world.

The film is a new art, the only new art of the twentieth century. The cinematograph film is also a new form of historical document, and can vividly record certain aspects of the life of our time, it would be quite impossible to record in any other way. Since the appearance of television a rich new source of moving picture records of the most diverse kind has come into being.

It is vital that all films of lasting artistic or historical value should be preserved. If we allow them to disappear, we are failing in our duty to posterity. Film is one of the most fragile of recording materials. It is quickly worn out by frequent use. It will disintegrate if kept in unsuitable atmospheric conditions. Commercial producers and distributors must frequently destroy their stocks of films to make way for new ones. The film industry cannot be too harshly blamed for this: its function is to make and show films and not to act as museums.

The permanent preservation of important films can only be guaranteed by the existence of film archives which have the necessary financial resources, technical facilities and skilled staff to save films from destruction and to make them available for study.

The chief functions of a film archive are:

1. To collect copies of important films (cinematographic films and TV, if possible), old and new, which are to be found in its own country.
2. To supplement its collection by exchange with other film archives.
3. To ensure the preservation of its films, at first simply by acquiring and taking care of them, and in due course by establishing the necessary technical services to guarantee their permanent existence.
4. To collect documents of interest to the students of film art and history, such as books, photos, scripts, set designs, posters, publicity brochures, apparatus.
5. To catalogue both films and documents,

and to make them available (without endangering their preservation) to all who are interested in using them for research and study.

If national governments, municipalities or well established organizations, will undertake the formation of an archives, so much better. But many of the most important film archives have been started in a very modest way through the efforts of a single person in creating a film collection with very few resources (Cinémathèque Française, Cineteca Italiana, Swedish Film Archive). One man can begin to create a film archive if he has sufficient enthusiasm and is able to enlist sufficient support.

The organizer or organizers of a film archive, should first of all:

1. Find a suitable place to store films (nitrate and acetate stocks separately).

2. Find a suitable method of financing, either through the full support of the State, or grants guaranteed by the government, or any other qualified institution.

3. Enlist the complete confidence and trust of film producers and distributors, because film archivists are custodians of films the rights in which belong to copyright owners.

The existing film archives throughout the world vary considerably in size, activity and legal setup. Some of them, like Gosfilmofond in the Soviet Union or the National Film Archive in Great Britain, are very powerful organizations, possessing all technical facilities, qualified staff etc. Other film archives are only beginning their work, without too much, in a very modest way. Structurally they represent also different types.

Here are the most common:

1. Film archives which function as fully independent and specialized institutions. They are either State Film Archives or archives subventioned by the 'Treasury. For the proper development of film archive activities this legal structure is undoubtedly the best one. It ensures concentration on the main tasks, continuity of efforts and the proper training of future staff.

The great majority of existing film archives belong to this group, amongst others: Staatliches Film Archiv in the German Democratic Republic, the Cinémathèque française in Paris, Netherlands Film Museum in Amsterdam, Cinémathèque Royale de Belgique in Brussels, Archiva Nationala de Filme in Bucarest, National Film Archive of India in Poona, etc.

2. Film archives which are a part of a film institute. These archives possess a large autonomy within the framework of an institute, but some of their activities are transferred to other departments of an institute, e. g. collection of documents; library of film books, publications, etc. To this category belong such archives as the National Film Archive of the British Film Institute, the Hungarian Film Institute and (Magyar Filmtudományi Intézet és Filmarchivum), Filмотека of Český a slovenský

filmový ústav in Prague, Cinemateket of Svenska Film Institutet in Stockholm and the Archives of the American Film Institute in Washington.

3. Film archives which are linked to a film school. The classical example of this legal setup is the Cineteca nazionale of the Centro sperimentale di cinematografia in Rome. The Polish film archive Filмотека Polska was at the beginning a department of the Film School in Lodz.

4. Film archives being a part of a library. Not many archives belong to this group. The best known are: the Motion Picture Section of the Library of Congress in Washington and the Film Division of the National Library of Australia in Canberra.

5. Film archives being a part of a museum. At present not many archives belong to this group. The best known and at the same time the most active is the Department of Film of the Museum of Modern Art in New York, one of the pioneers of the film archive movement in the world.

6. Film archives founded by a film society. This formula was very popular a couple of years ago, especially in countries with a comparatively weak and small film production. The enthusiasts of the cinema art organized a film society first and then started to collect films. Many film archives now existing have been organized in this way, e. g. Türk Sinematek Derneği in Istanbul or Oesterreichisches Filmarchiv in Vienna.

The great majority of existing film archives are members of the International Federation of Film Archives, with its headquarters in Paris and its General Secretariat in Brussels. The Federation is completely independent and financed by the subscriptions of its members. It is governed in accordance with its Statutes and Rules by its officers and executive committee who are elected from the representatives of its member archives at its annual congress. F. I. A. F. is a member of the International Film and Television Council.

The purposes of F. I. A. F. are:

- to facilitate communication and co-operation between its members and to promote the exchange between them of films and information;

- to maintain a code of archive practice calculated to satisfy all national film industries, and to encourage them to assist the work of the Federation's members;

- to advise its members on all matters of interest to them, especially the preservation and study of films;

- to give every possible assistance and encouragement to new film archives, and to those interested in creating them.

The Latin American Film Archives have their own international organization: Union de Cinematecas de América Latina - U. C. A. L. The following countries are represented in U. C. A. L. - Argentina, Brazil, Chile, Colombia, Cuba, Mexico, Paraguay, Peru, Uruguay and Venezuela. The address of the Secretariat: Cinemateca Uruguaya,

Rincon 569, piso 1, Montevideo, Uruguay. U.C.A.L. and F.I.A.F. co-operate closely and a number of Latin American film archives belong to both international organizations.

The importance of a film archive cannot be underrated. The moving picture (in film and on television) is the most important development of communication in modern times. Future historians will compare it to the invention of printing. The film archive is its library. Today any country without at least one well-equipped film archive is culturally underdeveloped.

PART II

FULL MEMBERS

AMSTERDAM

Nederlands Filmmuseum, Paviljoen, Vondelpark 3, Amsterdam W, Nederland

BEOGRAD

Jugoslovenska Kinoteka, Knez Mihailova 19/I, Beograd, Jugoslavia

BERLIN (East)

Staatliches Filmarchiv der D. D. R., Hausvogtei-platz 3/4, Berlin, Deutsche Demokratische Republik

BRUXELLES

Cinémathèque royale de Belgique, 23 rue Ravenstein, 1000, Bruxelles, Belgique

BUCURESTI

Archiva Nationala de Filme, Casuta postala 126, Bucuresti 1, Romania

BUDAPEST

Filmarchivum/Magyar Filmtudományi Intézet, Nepszínház ut 97, Budapest XIV, Magyar Népköztársaság

CANBERRA

Film Division/National Library of Australia, Parkes Place, Canberra A. C. T. 2600 Australia

HABANA

Cinemateca de Cuba, Calle 23, nr 1155, Vedado, La Habana, Cuba

HAIFA

Archion Israeli Leseratim, Beit James de Rothschild, 142 Hanassi Avenue, Mount Carmel, Haifa, Israel

HELSINKI

Suomen Elokuva-Arkisto, Eteläranta 4B, Helsinki 13, Suomi

KOBENHAVN

Danske Filmmuseum, Store Søndervoldstraade, 1419 København, Danmark

LISBOA

Cinemateca Nacional, Palacio Foz Restauradores, Lisboa, Republica Portuguesa

LONDON

National Film Archive, 81 Dean Street, London W1V 6AA, Great Britain

MADRID

Filmoteca Nacional de España, Ministerio de Información y Turismo, Avda Generalísimo 39, Planta 9, Madrid 16, España

MILANO

Cineteca Italiana, Villa Comunale, Via Palestro 16, Milano, Italia

MONTREAL

Cinémathèque québécoise, 360 rue McGill, Montreal 18, Québec, Canada

MOSKOVA

Gosfilmofond, Stancia Bielye Stolby, Moskovskaia Oblast, USSR

NEW YORK

Department of Film/Museum of Modern Art, 11 West 53rd Street, 100019 New York, N. Y., U. S. A.

OSLO

Norsk Filminstitutt, Aslakveien 14b, Oslo, Norge

OTTAWA

Canadian Film Archives, 1762 Carling, Ottawa 13 Ontario, Canada

POONA

National Film Archive of India, Law College Road,
Poona 4, Bharat, India

PRAHA

Filmoteka/Český a slovenský filmový ústav, Male-
šická ul. 6, Praha 3, Czechoslovakia

ROME

Cineteca Nazionale, Centro sperimentale di cine-
matografia, via Tuscolana 1524, Roma, Italia

SOFIA

Bulgarska Nationalna Filmoteka, 50 ul. gurko,
Sofia, Bulgaria

STOCKHOLM

Cinemateket/Svenska Filminstitutet, Box 27126,
10252 Stockholm 27, Sverige

TIRANA

Filmmarshiva e Republikës Popullore të Shqipë-
risë, Rruga Aleksander Mojsiu, Tiranë, Repub-
lika popullore e shqipërisë

TORINO

Museo Nazionale del Cinema, Palazzo Chiabrese,
Piazza San Giovanni 2, Torino, Italia

TOULOUSE

Cinémathèque de Toulouse, 3 rue Roquelaine,
Toulouse, France

WARSZAWA

Filmoteka Polska, Ul. Piławska 61, Warszawa 13,
Polska

WASHINGTON

Motion Picture Section/Library of Congress,
Washington D. C. 20540, U. S. A.

American Film Institute Archives, 1815 H Street,
N. W. Washington D. C. 20006, U. S. A.

WIEN

Oesterreichisches Filmarchiv, Rauensteingasse 5,
1010 Wien, Oesterreich

Oesterreichisches Filmmuseum, Augustinerstrasse
1, 1010 Wien, Oesterreich

WIESBADEN

Deutsches Institut für Filmkunde, Schloss, 6202
Wiesbaden-Biebrich, Bundesrepublik Deutschland

PROVISIONAL MEMBERS

BERLIN (West)

Deutsche Kinemathek, Pommernallee 1, 1 Berlin
19, Bundesrepublik Deutschland

CAIRO

Al-Archive el Kawmy Lilfilm, 36 Cherif Street,
Cairo, U. A. R.

ISTANBUL

Türk Film Arşivi, Devlet Güzel Sanatlar Akade-
misi, Fındıklı İstanbul, Türkiye

LAUSANNE

La Cinémathèque suisse, 12 Place de la Cathé-
drale, 1002 Lausanne, Suisse

ASSOCIATE MEMBER

LONDON

Imperial War Museum, Lambeth Road, London
S. E. 1 Great Britain

CORRESPONDING MEMBERS

BUENOS AIRES

Cinemateca Argentina, Lavalle 2168, 1°, Buenos
Aires, Argentina

ISTANBUL

Türk Sinematek Derneği, Siraselviler Cad. 65,
Taksim, İstanbul, Türkiye

LIMA

Cinemateca Universitaria del Peru, Apartado
456, Lima, Peru

LOS ANGELES

U. C. L. A. Film Archive, 405 Hilgard Avenue,
Los Angeles, California 90024

LYON

Comité de fondation du Musée du cinéma et de la Cinémathèque de Lyon, 69 rue Jean Jaurès, 69 Villeurbanne, France

MONTEVIDEO

Cine Arte del Sodre, Andes y Mercedes, Montevideo, Uruguay

Cinemateca Uruguaya, Rincon 569, piso 1, Montevideo, Uruguay

MEXICO

Cinemateca Mexicana I. N. A. H., Cordoba 45, Mexico 7, D. F., Mexico

PYONG-YANG

Korean Federation of Film Archives, Pyong-Yang, Choson-Minchu-Chui Inmin Konghwa-Guk, North Korea

A NON-THEATRICAL FILM LIBRARY

The Central Film Library of the
Central Office of Information (COI)
of the United Kingdom Government

by Arthur Vesselo M. A.

(The author was for many years Head of Home Non-Theatrical Film Distribution at the COI and as such responsible for the running of the COI's Central Film Library or CFL. In this note, he briefly relates the origins and development of the Library and describes in greater detail its scope and operations. The COI's Films and Television Division produces and distributes films for the home and the external departments of the British Government. The Division's system of control of production activities is dealt with later in Annex M. Here Mr. Vesselo describes the COI's distribution activities in Britain through the CFL.)

Attached to the COI's Films and Television Division (but separately housed) is the Central Film Library at Acton in London which, with its associated libraries in Scotland and Wales, is the governmental base for home non-theatrical film distribution to all parts of the United Kingdom. The films are nowadays mostly 16 mm. sound ones, though there are also a few silent films for special purposes, and a certain number of films are available in 35 mm. too. Some filmstrips are also distributed but on sale only and not normally on loan.

The Library is not only the oldest part of the COI (actually ante-dating both it and its predecessor, the war-time Ministry of Information by several years) but can claim to be the oldest film library in the world (as also one of the biggest). Its origins are interesting. They go back to about 1927 when a modest scheme for sending films about Britain and the Commonwealth to schools through the post developed into a regular film-library type of operation under the aegis of what is now the Commonwealth Institute. The late John Grierson made his historically significant documentary *Drifters* for the Empire Marketing Board or EMB and in 1929 this silent film became part of the Institute's film library. It is still available from the CFL though nothing else from this period remains on the Library's shelves. In the 1930's the EMB's film producing unit was transferred to the General Post Office and the library became the "Empire and G. P. O. Film Library". Then, after the outbreak of war, both of them passed under the control of the Ministry of Information and were renamed the Crown Film Unit and the Central Film Library. Both now served not any one particular branch or aspect of government but government as a whole. The library's work expanded enormously during the war. All lending was entirely free, and a large mobile unit system was also operated. After the war, however, the Ministry became a Central Office - basically a service body for other departments and ministries - and film-making, acquisition and distribution were geared to new functions. The mobile unit system was gradually cut down.

In 1952, for economy reasons, the Crown Film Unit and the mobile units were disbanded and the Central Film Library put on a self-supporting basis. Hire and sale charges were imposed, and there followed a degree of specialization - specialization, however, in so many different fields that the CFL remained and remains one of the widest ranging libraries in existence. Entertainment films, as such, are excluded, and films are chosen to appeal to groups with particular interests rather than to the "general" public. Specialization has been one of the main keys to the undoubted success of the library. Despite an inevitable (quite sharp) decline in output in the first days after the switch from free loans to hire and sale, the library never ceased to be viable and usage figures soon began again on a steady and impressive upward march.

A word is in place here about the sources of films. A certain number of films are made every year through the COI for government departments specifically for home distribution, often in connexion with some particular campaign, such as anti-smoking, the special pre-decimalization campaign to familiarize people with the new decimal coinage, the metrication campaign and so on. The distribution of films of this type is an extremely important part of the library's work; but a majority of the films in the CFL's catalogues - there are approximately 2,000 titles - are nevertheless acquired from outside sources, from home and abroad, from public and private bodies, national and international (including, of course, Unesco). Many countries are represented. The criterion is the fulfilment of some specific informational function with which one or another government department is associated, and the department's written approval is always required.

Some films continue to be issued free in these instances charges are paid by the sponsors, that is to say that if a sponsor organization wishes no hire fee to stand between its film and its intended public the organization itself pays the library's costs. But no film is ever taken on purely because

an outside sponsor is willing to pay for it; the criterion mentioned at the end of the last paragraph must be met. The lists also undergo continual review, and films which are felt to have served their purpose are constantly being withdrawn.

Before hire charges were imposed, schools formed easily the biggest single class of borrower. This situation has now changed. Classroom teaching films have for many years been supplied by the Educational Foundation for Visual Aids, the schools' own organization, through the National Audio-Visual Aids Library. Schools and Local Education Authorities still borrow from the CFL (and are still certainly an important user group), but they do so on a considerably reduced scale. The CFL's biggest single user is now industry, which (including technical colleges and university-level technological institutions) accounts for over 45% of all issues. One of the CFL's catalogues is devoted entirely to films for industry; there are at present over 900 such films, for instruction and training and for the promotion of productivity, health and safety, and development. The demand for these subjects increases perpetually and it is normal for an industrial-type film to be at the top of the borrowing list, though in the year of decimalization of the coinage these were displaced by two decimalization campaign films, one of which was borrowed not far from 2,000 times, many copies also being sold. The British Productivity Council's films are always at or near the top of the list; but for a number of years the privately sponsored film Critical Path led the field with up to 1,000 issues a year, the B. P. C. films coming close behind.

Public health and nursing training films are very widely used; as are vocational and educational guidance films. In promoting distribution, the CFL relies not only on its catalogues and supplements and on regular notifications to borrowers concerning new additions, but on the ready co-operation of government departments in the organization of press shows and in the sending out of information about

the films and their availability to these departments' own contacts. Special leaflets are produced where necessary, and the press are kept advised of new films by frequent press releases. Particular attention is paid to the relevant technical and specialized journals.

The spread of television into practically every home in the country caused some fear that non-theatrical film distribution might be adversely affected. This fear was entirely unfounded. The effects were quite different from those observed in the public cinemas. Far from reducing demand for films for group showings, the wider dissemination of television has actually increased that demand. The appearance of a suitable television programme, seen by group organizers in their homes, will very frequently lead to inquiries about the availability of such a programme for screening on 16 mm. film to a group audience at one of its normal meetings and in the context of the group's particular interests and with possibilities of discussion. As a result, the CFL holds and distributes numbers of films originally shown as programmes on one or another television channel, and now acquired for further use by borrowers, at times and places of their own choosing, for as long as the requirement lasts. While television in its immediate mass coverage cannot conceivably be matched quantitatively by any amount of non-theatrical film distribution, the latter retains its primacy for long-term, intensive use, often over a period of several years.

It remains to be seen what impact the new devices at present burgeoning on all sides will have on the non-theatrical film field. Meanwhile output from the CFL and its associated libraries runs at something approaching 100,000 loan issues a year, some for extended periods (and there are, of course, numerous sales), and current gross annual income is around £200,000 compared with just over £27,000 in 1953-1954 (the first full year after the imposition of charges).

INTERNATIONAL FEDERATION OF FILM SOCIETIES (IFFS): NATIONAL MEMBERS

The Federation is a non-governmental, non-profit-making organization whose object is to further co-operation between its members. Full membership is open to national organizations of film societies, i.e. non-commercial, non-profit-making bodies linking a sufficiently representative number of film societies throughout one country.

Legal Headquarters: 42 rue du Cardinal Lemoine, 75 - Paris 5

Administrative Secretary: Lise Le Bournot Palacios, 25 Allée J. Aroles, 66 Argèles Plage, France.

The following information is in the form supplied by IFFS.

ANDORRA

ARANA, avenue Maritxell, Andorre la vieille

ARGENTINA

Federacion Argentina de Cine-clubs, c/o Cine-club Nucleo, Lavalle 2016, 8° piso, of. 17, Buenos Aires

AUSTRALIA

The Australian Council of Film Societies, 4 Stanley Grove, Canterbury

BELGIUM

Service national des ciné-clubs, Palais des Beaux-Arts, 25 rue Ravenstein, Brussels 1

Fédération socialiste des ciné-clubs, 42 rue Haute, Brussels 1

BRAZIL

Conselho Nacional de Cine Clubs, Rua Tubarama 51, Villa Maiana ZP 12 - São Paulo

CANADA

Canadian Federation of Film Societies, 1762 Carling Avenue, Ottawa 13

SRI LANKA

Lanka Chitrapati Samithi Sammalanaya, 101 1/1 Jawatte Road, Colombo 5

CHILE

Ciné-club Universitaire, Santa Lucia 240, Santiago de Chile

COLOMBIA

Federación Colombiana de Cine Clubs, Hernando Salacido Silva av. Jimenez de Quesada, 8-60 - of. 502 - apartado nacional 18-98, Bogotá

CUBA

Instituto Cubano Arte y Industria Cinematografica, apartado 55, Calle 23 n° 1155, Habana

CYPRUS

The Nicosia Film Society, c/o Mr. Ch. Papadopoulos, Secretary, CBC TV, Nicosia

CZECHOSLOVAKIA

Československá federace filmových Klubu, V jámě 1, Prague 1

FINLAND

Elckuvakerhojen Liito, Etelarnta 4 B, Helsinki 13

FRANCE

Fédération française des ciné-clubs, 6 rue Ordener, Paris 18

Fédération Loisirs et culture cinématographique, 155 Bd Haussman, Paris 8

Union nationale Inter Ciné-clubs, 42 rue du Cardinal Lemoine, Paris 5

FEDERAL REPUBLIC OF GERMANY

Verband der deutschen Filmclubs, Im Sachsenlager 13, III Frankfurt-Am-Main

GERMAN DEMOCRATIC REPUBLIC

Arbeitsgemeinschaft Filmclubs, Luisenstrasse
54/55, Berlin 104

INDIA

Federation of Film Societies of India, C 7 Bharat
Bhvan, 3 Chittaranjan Av., Calcutta 13

IRELAND

Cumann Na Scanna, 5 North Earl Street, Dublin 1

ITALY

Federazione Italiana del Circoli del Cinema, Corso
Vitt. Emmanuela II, 187, Roma II

MOROCCO

Fédération marocaine des ciné-clubs, Maison des
sports, Parc de la Ligue Arabe, Casablanca

NETHERLANDS

Rudolf Van Weel, R. J. Schimmelpennincklaan 10 B,
The Hague

NEW ZEALAND

New Zealand Federation of Film Societies Inc.,
P.O. Box 1584, Wellington

PANAMA

Federación Nacional de Cine Clubs de Panama,
apartado postal 8640, Panama 5

PARAGUAY

Cine Club Universitario, Facultad de Filosofia,
25 de Diciembre c/Colon, Casilla de correo 346,
Asuncion

POLAND

Polska Federacja dyskusyjnych Klubow filmowych,
Skrytka Poczтовая 120, Warsaw 10

SOUTH AFRICA

Federation of Film Societies of South and Central
Africa, P.O. Box 10849, Johannesburg (Transvaal)

SPAIN

Federación Nacional de Cine Clubs, Generalísimo
96, 5º 9, Madrid 16

SUDAN

Khartoum Film Society, Faculty of Veterinary
Science, University of Khartoum, Khartoum

SWEDEN

Sveriges Forenade Filmstudios, Kungsgatan 65,
Stockholm C

TUNISIA

Fédération tunisienne des ciné-clubs, 40 rue du
18 janvier 1952, Tunis

UNITED KINGDOM OF GREAT BRITAIN AND NORTHERN IRELAND

The Federation of Film Societies, 102 Dean Street,
London W. 1.

UNITED STATES OF AMERICA

American Federation of Film Societies, 144 Bleecker
Street, New York, N. Y.

The Film Society of Hawaii, P.O. Box 10006,
Honolulu 96816

URUGUAY

Federación Uruguaya de Cine Clubs, Carrito 475,
Casilla correos 1676, Montevideo

Cine Universitario del Uruguay, Santiago de Chile
1182, Montevideo

VENEZUELA

Cine Club Universidad del Zulia, Maracaibo

YUGOSLAVIA

Savez Filmskih Klubova Jugoslavijo, Dalmatinska
12, Zagreb

by Paul Légliše

(This is an extract, translated and published by permission, from the fullest account so far available of the development of this type of cinema which used to be called repertory or specialized cinemas and are described in French as art and experimental cinemas⁽¹⁾. The first part of this monograph deals with the situation in the author's own country, then reviews this type of cinema internationally, and concludes with the code which governs the special concessions granted to a cinema in France recognized as having the status of an art house. This covers among other things the best technical conditions for projecting films and their supervision, provision of supporting programme literature and generally acting as a cultural amenity in respect of cinema art for the local community. Having earlier spoken of some of the difficulties of establishing art houses, Mr. Légliše writes:)

If it is difficult for art houses to take root in industrialized countries, it is all the more so in the developing ones. It would seem necessary in the latter case to encourage first the development of film societies so as to help with the creation of new audiences. And, in those countries where there is already a youthful movement producing films of quality, a flowering of art houses should be sought. The desire for this was expressed in Dinard in 1969 at the Festival of Films from French-speaking countries. Then again the initiatives taken at the Mannheim Film Festivals in putting on programmes devoted to the Young Cinema of Black Africa or the New Cinema Movement of India are active contributions to the exchange of films between countries where art houses can play a big part.

The method by which such cinemas take root will undoubtedly not be the same in other countries. It can also be experimental and progressive, on similar lines to those pursued at present in Tunisia.

In Tunis, there exists an art movie house, a pilot one where the most successful films shown have included a Walt Disney, Festival, For whom the bell tolls, Falstaff, Fahrenheit 451, Bab el

Hadid, Jules et Jim, Un soir, un train. There is another art house in Carthage. In order to extend the movement in the provinces, programmes of good quality films have toured around being shown in Bizerta, Kairouan, Sfax and Sousse, for two or three days a week, any loss on the box office side being made up by the authorities. This experiment will, it is hoped, lead to the setting up of art houses in the near future in these towns. Since 1970, weekend programmes at the Etoile cinema in Sfax and the Casino at Sousse are made up of the films exhibited previously at the Tunis and Carthage art houses.

This method offers a way which might be followed in other developing countries or for that matter in industrialized ones which are still deprived of art houses.

(1) Le cinéma d'art et d'essai, rédigé par Paul Légliše, Chef du Service de l'Action Culturelle du Centre national de la cinématographie française. Publié par La documentation française, Paris 1971.

(The following note describes the system used in Britain for the control - managerial, financial, professional, etc. - of the production of government-sponsored films. It is based on data provided by the responsible agency of the United Kingdom Government, the Central Office of Information or COI. Films are produced through or by the Films and Television Division of the COI on behalf of all government departments, including those concerned with external relations.)

The COI Films and Television Division is concerned with the production of documentary films for the home ministries and departments, of short public service film items for screening on British television, and of "commercials" or paid publicity slot material for use on television and in cinemas, and with providing certain facilities for television operations. In providing these and also other materials for showing abroad, the same basic method is employed. It centres on the Division's own production control staff and, in respect of each film, on one of the production control officers or PCO's belonging to this staff. The actual production of films is contracted to outside film companies. The rôle of the COI's production control officers in the three-fold relationship between these companies, the COI itself and the sponsoring government departments, is the main theme of the present note.

Informal discussions about possible films which a sponsoring government department thinks it might require during the coming year often begin some months before, and the Films and Television Division advises on feasibility, possible costs, length, visual effectiveness and so on. These discussions are formalized during the working out of the financial estimates, and cover the purpose of the film, the definitions of the target audience, the method by which the audience can be reached, and indeed, whether the distribution prospect is sufficient to justify the production.

The process leading to production begins with a sponsoring ministry sending a letter to the COI sponsoring the cost and requesting, and setting out the need for, the film. A case is then put forward by the PCO stating the purpose, audience, scope and artistic level of the film. In consultation with his superior officers, a film production company is chosen (from about seventy on the COI's books), and the case is submitted by Administration Section to Finance Division for approval. The provision of a shooting script and discussion with the selected production company then follows and a detailed budget is prepared by that company to be subjected to thorough analysis and negotiation by the officers of the Division's Budgets Unit. The production contract is then placed by Administration Section.

Before sending forward a film treatment or

script to the sponsoring department, the PCO must assess the likely visual effect of written texts and discuss any technical points of film production with the producing company. He must also interpret the sponsoring department's comments on the script so as to render them useful to the producing film company. Once a script is approved, arrangements for its production are worked out between the company and the PCO. This involves the choice and survey of locations, schedules of facilities and so forth. Cost estimates are required and these are closely examined by the PCO and the Division's Budget officers, who are able to judge in negotiating about charges whether these are reasonable. Detailed knowledge of trade union agreements, salaries and wages in the industry, hire costs of equipment and a knowledge of film and television production methods are called for in deciding whether times for shooting, editing and so on are reasonable.

Throughout, from the creative process of selecting the writer, director and production company to the final approval of the first release print of the film, the PCO is the essential link between the sponsoring department and the film team. In this, he must be part manager, part technical expert, part film producer; he must interpret the sponsoring department's needs to the production company and conversely must interpret the company's ideas to the departments. Above all, the PCO must maintain understanding and mutual respect between these parties and keep them moving in the same direction. More specifically, he runs the meetings at which approaches to the film are explored; arranges the film writers' surveys and writing of treatment and script; and helps the Budget officers to decide what visits and journeys need to be undertaken, so that reasonable fees and expenses can be agreed. He must give the production company maximum scope for originality and yet see that ideas proposed agree with the brief, are feasible in film terms, are geared to the audience in mind, and are not likely to cost more than the sum available. Because of the number of government departments served by the COI, he is often in a unique position to advise on points raised by the sponsoring department or the film-makers which may involve the policies of other departments.

His duties will include attending casting sessions for actors where these are used in a production. Often too he has to be present on location, sometimes to make sure facilities are working out as arranged, but also to take decisions which interpret the brief and the sponsoring department's wishes in the light of circumstances. He sees the film at various stages of assembly until he agrees with the production company that it is at the stage where it can be shown in the rough-cut form* to the sponsoring department. At this stage, the PCO's rôle is crucial. Although he himself has lived with the film for weeks, the officials of the sponsoring department have, until this moment, seen only documents on paper. Imagination is called for by them to visualize the finished film in full colour, though what they are seeing may be mostly in black and white with temporary sound tracks and a linking narration read out by someone in the projection cinema. The PCO must allow for this in receiving their comments and discussing how to implement

them in the light of what is technically possible at this stage. The line between their responsibility for policy and his for presentation is often blurred and the PCO has to handle this rough-cut session with tact and understanding.

Once this stage is completed, the final recordings of voices, sound effects and music can be done. Here again the PCO's opinion will be sought by the production company. After the sponsoring department accepts the final show copy, distribution plans for the film are finalized between the COI's Film Distribution Section and the department. Then the contract material is called in, checks are made that the necessary rights (artists, music, pictures) have been cleared and final payments are made, subject to cost investigation if need be.

*The rough-cut is the first assembly, or pre-montage, of a film showing the various pictures and sound track in their correct order.

AN ACT RESPECTING THE NATIONAL
FILM BOARD OF CANADA
(Assented to 30th June 1950)

1. This Act may be cited as The National Film Act, 1950.

INTERPRETATION

2. In this Act:

(a) 'Account' means the National Film Board Operating Account established under section eighteen,

(b) 'accounts receivable of the Board' means the payments due and owing to the Receiver General in respect of operations of the Board and any amounts that in accordance with this Act are due and transferable to the Account from appropriations made by Parliament,

(c) 'Board' means the National Film Board,

(d) 'Commissioner' means the Government Film Commissioner appointed under this Act,

(e) 'department' means any department or branch of the Government of Canada and any agent of His Majesty in right of Canada,

(f) 'film' means motion pictures, still photographs, photographic displays, filmstrips and such other forms of visual presentation as consist primarily of photographs or photographic reproductions,

(g) 'film activity' means any activity in relation to the production, distribution, projection or exhibition of film,

(h) 'inventory of the Board' means the stores, supplies, materials and equipment held by the Board, and finished or partially finished work of the Board in respect of the cost of which payment has not yet been received, or transferred and credited to the Account nor included in accounts receivable of the Board,

(i) 'Minister' means the Minister designated by the Governor in Council for the purpose of this Act.

RESPONSIBILITY OF MINISTER

3. For the purposes of this Act and subject to its provisions, the Minister shall control and direct the operations of the National Film Board.

NATIONAL FILM BOARD

4. (1) There shall be a National Film Board, consisting of the Commissioner, who shall be Chairman, and eight other members to be appointed by the Governor in Council, three of whom shall be selected from the public service or the Canadian Forces and

five of whom shall be selected from outside the public service and Canadian Forces.

(2) Each member of the Board, other than the Commissioner, shall hold office for three years, but may be removed for cause at any time by the Governor in Council; Provided that of the members first appointed, three shall be appointed for a period of one year, three for a period of two years and two for a period of three years.

(3) A retiring member of the Board is eligible for re-appointment.

(4) When a member ceases to be a member before the end of the term for which he was appointed the Governor in Council shall appoint a person to be a member for the remainder of that term.

5. No person is eligible for appointment to the Board who has any pecuniary interest, direct or indirect individually or as a shareholder or partner or otherwise in commercial film activity.

6. A member of the Board, other than the Commissioner or a member of the public service or Canadian Forces, may be paid such fee for each meeting of the Board he attends as may be fixed by by-law of the Board, and the members of the Board are entitled to be paid actual travelling and living expenses necessarily incurred in connection with the business of the Board.

7. (1) The Board shall meet at the call of the Chairman but, in any event, not more than three months shall elapse between meetings of the Board.

(2) Five members of the Board constitute a quorum.

(3) Each member has one vote in the transaction of the business of the Board and if the number of votes is equal the Chairman has an additional vote.

(4) The Board, with the approval of the Minister, may make by-laws not inconsistent with the provisions of this Act with respect to the conduct of the business of the Board.

8. The Chairman shall furnish a copy of the minutes of each meeting of the Board to the Minister.

PURPOSES OF THE BOARD

9. The Board is established to initiate and promote the production and distribution of films in the national interest and in particular:

(a) to produce and distribute and to promote the production and distribution of films designed to interpret Canada to Canadians and to other nations,

(b) to represent the Government of Canada in its relations with persons engaged in commercial, motion picture film activity in connection with motion picture films for the Government or any department thereof,

(c) to engage in research in film activity and to make available the results thereof to persons engaged in the production of films,

(d) to advise the Governor in Council in connection with film activities,

(e) to discharge such other duties relating to film activity as the Governor in Council may direct it to undertake.

POWERS OF THE BOARD

10. (1) Subject to the direction and control of the Minister, the Board may, for the purpose for which it is established:

(a) make, project, exhibit or distribute or cause to be made, projected, exhibited or distributed films in Canada or elsewhere on behalf of the Board or on behalf of other departments or persons,

(b) determine the manner in which moneys available to the Board for the production of a film may best be expended in the production thereof,

(c) acquire personal property in the name of the Board,

(d) enter into contracts in the name of the Board, including contracts for personal services,

(e) dispose of personal property held in the name of the Board or administered by the Board on behalf of His Majesty, in processed form or otherwise, at such price and upon such terms as the Board deems advisable,

(f) acquire in the name of the Board copyrights in any literary, musical or artistic works, plays, songs, recordings and films,

(g) acquire in the name of the Board and use any patent or patent rights, brevets d'invention, licences or concessions,

(h) make arrangements or agreements with any person or organisation for the use of any rights, privileges or concessions, and

(i) do such other acts and things as are necessary or incidental for the purposes for which the Board is established.

(2) Actions, suits or other legal proceedings in respect of any right or obligation acquired or incurred by the Board on behalf of His Majesty, whether in its name or in the name of His Majesty, may be:

(a) brought or taken against the Board, without the Governor General's fiat, or

(b) brought or taken by the Board, in the name of the Board in any court that would have jurisdiction if the Board were a corporation that is not an agent of His Majesty.

11. (1) Except with the approval of the Governor in Council, no department shall initiate the

production or processing of a motion picture film without the authority of the Board, and the production and processing of all motion picture films by or for departments shall be undertaken by the Board unless the Board is of opinion that it is in the public interest that it be otherwise undertaken and authorises it to be so undertaken.

(2) Where the Board has undertaken a film activity at the request of a Minister or other person presiding over or in charge of a department, there may be transferred out of the moneys appropriated by Parliament for or available for expenditure by that department to the National Film Board Operating Account such sums to defray the costs incurred by the Board for that film activity as such Minister or other persons and the Board agree.

12. Notwithstanding anything contained in this Act, the Board shall not, unless the approval of the Treasury Board has been obtained on the recommendation of the Minister, enter into a contract involving an estimated expenditure in excess of fifteen thousand dollars.

13. (1) With the approval of the Treasury Board obtained on the recommendation of the Minister, the Board may formulate a plan of organisation for the establishment and classification of the continuing positions necessary for the proper functioning of the Board and the establishment of rates of compensation for each class of position, having regard to the rates of compensation and conditions of employment for comparable positions in other branches of the public service and outside the public service.

(2) With the approval of the Treasury Board obtained on the recommendation of the Minister, the Board may amend or vary a plan approved under subsection one.

(3) Subject to the plan of organisation approved under this section and subject to subsection four, the Board may, notwithstanding the Civil Service Act, appoint persons for a term or during pleasure to fill the positions established by the plan, prescribe their conditions of employment and provide for their promotion, salary and salary increases, but the provisions of the Civil Service Act relating to political partisanship and payment of gratuity on death shall apply to the persons appointed under this section.

(4) The appointment by the Board of a person to a continuing position at a salary exceeding five thousand dollars shall not be effective until approved by the Governor in Council.

(5) Each officer or employee employed by the Board under this section shall, before entering upon his duties, take an Oath of Office and Secrecy in the form set out in the Schedule.

(6) The Commissioner, if immediately prior to his appointment he was a contributor under the Civil Service Superannuation Act, and every person who,

(a) immediately prior to the coming into force of this Act,

(i) was employed on the staff of the Government Motion Picture Bureau, and

(ii) was a contributor under the Civil Service Superannuation Act, and

(b) immediately after the coming into force of this Act is appointed or employed under this Act, shall continue to be a contributor under the Civil Service Superannuation Act and, for the purposes of that Act, his service under this Act shall be counted as service in the civil service and he, his widow, children or other dependants, if any, or his legal representative, may be granted the respective allowance or gratuities provided by the Civil Service Superannuation Act.

(7) Where a person who continues to be a contributor under the Civil Service Superannuation Act by virtue of subsection six is retired from his position under this Act, he may be assigned to a position in the civil service for which he is qualified or he may be granted the same benefits under the Civil Service Superannuation Act as if his office or position had been abolished.

14. The Board may, notwithstanding the Civil Service Act, employ such persons in positions other than in continuing positions in the plan approved under section thirteen, as may be required from time to time for the operations of the Board and may determine their remuneration and conditions of employment.

GOVERNMENT FILM COMMISSIONER

15. (1) There shall be a Government Film Commissioner who shall be appointed by the Governor in Council on the recommendation of the Board and paid such salary as the Governor in Council may determine.

(2) The Commissioner shall be appointed to hold office for a period not exceeding five years but may be removed from office for cause at any time by the Governor in Council on the recommendation of the Board.

(3) On the expiration of his term of office the Commissioner is eligible to be reappointed as Commissioner.

(4) In the case of the absence or inability of the Commissioner to carry out his duties for any reason, or in the case of a vacancy in the office of Commissioner, the Board may, subject to the approval of the Minister, appoint an Acting Commissioner.

16. (1) The Commissioner is the chief executive officer of the Board and is charged with the administration of the operations of the Board and may, subject to the by-laws of the Board, exercise all powers of the Board in the name of the Board.

(2) Subject to the by-laws of the Board, the Commissioner may authorise officers or employees of the Board to act on behalf of and in the name of the Board.

FINANCIAL PROVISIONS

17. (1) The Board shall submit to the Minister an annual budget for each fiscal year showing the estimated revenues and expenditures of the Board for its operations during that fiscal year.

(2) The Board shall establish and maintain an accounting system satisfactory to the Minister and all books of account, records and papers of the Board shall at all times be open to the inspection of the Minister or of such persons as he may designate and the Comptroller of the Treasury.

18. (1) An account shall be established in the Consolidated Revenue Fund for the purpose of this Act to be known as the National Film Board Operating Account.

(2) All expenditure made by the Board, other than expenditures for the acquisition of capital equipment for the Board's own use, shall be shown as expenditures in the Account and the Board may, subject to subsection four, make expenditures for the purposes of this Act other than for the acquisition of capital equipment, from moneys in the Consolidated Revenue Fund, which shall be shown as expenditures in the Account.

(3) There shall be shown as receipts in the Account:

(a) all moneys received by the Receiver General in respect of operations of the Board,

(b) amounts transferred from appropriations made by Parliament for the operations of the Board other than for the acquisition of capital equipment by the Board, in respect of expenditures that have been incurred in operations of the Board for which the moneys were appropriated, and

(c) amounts transferred from appropriations for expenditure by other departments for film activities, in respect of expenditures that have been incurred by the Board for films undertaken by the Board for those departments.

(4) The expenditures made by the Board and shown in the Account shall not at any time exceed the receipts shown in the Account by more than seven hundred thousand dollars or such lesser amount as may be fixed by the Treasury Board.

(5) At the end of each fiscal year the value of the inventory of the Board and accounts receivable of the Board shall be determined in accordance with regulations to be made by the Governor in Council, and if such value, added to the receipts shown in the Account, exceeds the total of expenditures shown in the Account and liabilities in respect of operations of the Board then due and payable an amount equal to the excess shall be transferred to the Consolidated Revenue Fund as revenue, but if the value is less no amount may be credited to the Account to meet the deficiency except pursuant to an appropriation by Parliament for that purpose.

(6) Upon the coming into force of this Act an amount equal to the total value of the inventory of the Board and accounts receivable of the Board,

determined in accordance with regulations to be made by the Governor in Council, shall be shown as an expenditure in the Account.

19. Except as otherwise provided in this Act, the Consolidated Revenue and Audit Act, 1931, applies in respect of operations under this Act.

REPORTS

20. (1) As soon as is practicable after the end of each fiscal year the Board shall submit a report of the operations of the Board for the fiscal year in such form as the Minister may prescribe.

(2) The Minister shall lay the annual report of the Board made under subsection one, before Parliament within fourteen days after the receipt thereof if Parliament is then sitting or if Parliament is not then sitting, within fourteen days after the commencement of the next ensuing session thereof.

21. The Board shall furnish to the Minister at such times and in such manner as he may require, such statements or reports in addition to those required

by the provisions of this Act in respect of its business or operations as he may require.

REPEAL

22. The National Film Act, 1939, chapter twenty of the statutes of 1939, is repealed.

COMING INTO FORCE

23. This Act shall come into force on a day to be fixed by proclamation of the Governor in Council.

SCHEDULE

Oath of Office and Secrecy

I, (A. B.) solemnly and sincerely swear that I will faithfully and honestly fulfil the duties which devolve upon me by reason of my employment with the National Film Board and that I will not, without due authority in that behalf, disclose or make known any matter which comes to my knowledge by reason of such employment. So, help me God.

MOTION PICTURE FILMS
PRODUCED BY THE NATIONAL FILM BOARD

	<u>Originals</u>	<u>Versions and Revisions</u>	<u>Sub-total</u>	<u>Total</u>
NFB Program:				
English	31	17	48	
French	34	11	45	
Bilingual	4	1	5	
Foreign	-	61	<u>61</u>	159
Sponsored Program:				
English	29	6	35	
French	4	12	16	
Bilingual	4	-	4	
Foreign	-	6	<u>6</u>	61

OTHER MOTION PICTURE ITEMS
PRODUCED BY THE NATIONAL FILM BOARD

	<u>Film Clips</u>	<u>Film Loops</u>	
NFB Program	17	25	42
Sponsored Program	18	3	21

PICTURE INFORMATION AND VISUAL AIDS
PRODUCED BY THE NATIONAL FILM BOARD

	<u>Filmstrips</u>	<u>Slide sets</u>	<u>Multi- media Kits</u>	<u>Vista- sell Loops</u>	<u>Multi- media Shows</u>	<u>Sound-Slide Productions</u>	
NFB Program	12(E) 11(F) 1(Bil)	57(Bil)	2(E) 1(F)	-	-	-	84
Sponsored Program	6(E) 2(F)	7(Bil) 1(E)	-	7(Multi)	2(E) 1(F)	1(E) 2(F) 1(Bil)	30
Total National Film Board completions							<u>497</u>

PRODUCED UNDER CONTRACT BY COMMERCIAL
COMPANIES FOR SPONSORED PROGRAM

	<u>Originals</u>	<u>Versions and Revisions</u>	<u>Sub-total</u>	
English Motion Picture Films	9	2	11	
French Motion Picture Films	-	4	4	
English Film Clips	5	-	5	
French Film Clips	-	4	<u>4</u>	24
Total number of production completions				<u>521</u>

MOTION PICTURE LABORATORIES	<u>1970-71</u>	<u>1969-70</u>
<u>Footage processed:</u>		
35mm Black and White	1,076,400	1,275,000
35mm Color	4,215,000	3,546,000
16mm Black and White	10,588,000	12,444,000
16mm Color	12,852,000	11,869,000
Total footage	<u>28,731,400</u>	<u>29,134,000</u>
8mm footage processed by outside laboratories	790,000	244,000
<u>Negative Cutting:</u>		
Hours invoiced	18,560	20,340
16mm Color original footage processed by outside laboratories	1,623,000	1,367,640
 CAMERA		
<u>Footage exposed:</u>		
35mm Black and White	58,700	108,000
35mm Color	492,300	561,000
16mm Black and White	785,600	738,000
16mm Color	907,200	670,000
Total footage	<u>2,243,800</u>	<u>2,077,000</u>
Location hours invoiced	45,701	52,779
 SOUND RECORDING AND PROJECTION		
Studio hours invoiced	3,032	3,096
Location hours invoiced	19,234	13,833
Re-recordings (reels)	1,403	1,524
Transfer of sound (hours invoiced)	5,434	4,186
Screening hours invoiced	6,768	5,768
 ENGINEERING		
Hours invoiced	26,853	25,125
 ANIMATION, OPTICALS AND TITLE PHOTOGRAPHY		
Footage shot	292,529	314,224
Filmstrips shot	215	183
Filmstrip negatives	278	255
Filmstrip hours invoiced	1,313	26
Optical production hours invoiced	7,082	5,822
Animation production hours invoiced	10,285	8,112

	Sales			Loans	
	Fed.	Govt.	Other	Total	
Canada:					
16mm Prints	1,790		6,435	8,225	7,654
Filmstrips*	916		73,919	73,835	939
Slide Sets*	177		17,754	17,931	623
8mm Prints*	11		7,761	7,772	51
Multi-media Kits*	16		2,006	2,022	15
Overhead Projectuals*	-		1,046	1,046	-

	<u>Sales</u>	<u>Loans</u>
Abroad:		
16mm Prints	7,875	3,447
Filmstrips	18,241	133
Slide Sets	1,196	458
8mm Prints	23,976	120
Multi-media Kits	35	11
Overhead Projectuals	-	-

16MM DISTRIBUTION

	<u>Bookings</u>
Canada:	
British Columbia (including Yukon)	28,014
Prairie Provinces (including N. W. T.)	62,459
Ottawa/Hull	11,467
Ontario	41,890
Quebec	49,212
Atlantic Provinces	39,423
	<u>232,465</u>

Abroad:	<u>Screenings</u>	<u>Attendance</u>
United States	337, 379	15, 894, 448
Europe (including United Kingdom)	187, 900	15, 490, 074
Asia	105, 178	25, 097, 979
Africa	31, 587	4, 008, 367
Central and South America	92, 164	20, 326, 992
Australia and New Zealand	21, 513	1, 279, 879
	<u>775, 721</u>	<u>82, 097, 739</u>

Part IV
NATIONAL FILM BOARD
STATEMENT OF INCOME AND EXPENSE FOR
THE YEAR ENDED 31 MARCH 1971 WITH
COMPARATIVE FIGURES AS AT 31 MARCH 1970

EXPENSE		1971	1970
Production of films and other visual materials		\$5,902,655	\$5,131,996
Distribution of films and other visual materials		3,843,090	4,190,851
Executive and administrative services		1,994,882	1,955,591
Exchequer Court award re fire loss		90,431	-
Direct cost of production of films and other visual materials -			
Departments and agencies of the Government of Canada	\$3,140,742		3,356,179
Others	834,929		863,036
		3,975,671	4,219,215
Estimated cost of major services provided without charge by government departments -			
Accommodation	1,940,000		1,400,600
Contribution to Public Service Superannuation account	1,037,000		1,292,000
Contribution to Canada and Quebec Pension Plans	130,000		95,000
Accounting and cheque issue service	143,000		110,000
Employee surgical-medical insurance premiums	10,000		47,600
Carrying of franked mail	12,000		12,000
Employee compensation payments	7,000		4,800
		3,279,000	2,962,000
Provision for retroactive salary and wage increases		312,200	-
Depreciation on equipment		392,419	348,229
Total expense for the year		19,790,348	18,807,882
INCOME			
Sales of films and other visual materials -			
Departments and agencies of the Government of Canada	3,193,912		2,878,313
Others	1,915,170		1,699,248
	5,109,082		4,577,561
Rentals and royalties	1,011,705		905,573
Miscellaneous	39,189		82,319
Canadian Government Photo Centre - excess of income over expense (Statement B)	5,023		58,662
		6,164,999	5,624,115
Net expense for the year		\$13,625,349	\$13,183,767
Net expense provided for by:			
Secretary of State Vote 80	9,453,864		9,426,300
Treasury Board Vote 5	113,267		465,000
Exchequer Court award re fire loss	90,431		-
	9,657,562		9,891,300
Less: Unexpended balance refundable to Receiver General	15,832		17,762
		9,641,730	9,873,538
Government departments which provided major services without charge		3,279,000	2,962,000
Depreciation		392,419	348,229
		13,313,149	13,183,767
Portion of net expense to be recovered in 1971-72 from reserve for salary revisions		312,200	-
		\$13,625,349	\$13,183,767

THE BRITISH FILM INSTITUTE
INCOME AND EXPENDITURE ACCOUNT
FOR THE YEAR ENDED 31 MARCH 1971

1970		£	£
	<u>Grants from Department of Education and Science</u>		
409,113	General grant		524,004
	Capital grants:		
58,521	The Housing the Cinema Fund		96,000
—	Berkhamsted vaults		29,000
467,634			649,004
	Expended for capital purposes:		
—	National Film Theatre	31,000	
—	Berkhamsted vaults	4,136	
414	Berkhamsted site	73	
18,501	Other assets	15,297	
18,915		50,506	
	Unexpired grant for capital purposes:		
9,866	The Housing the Cinema Fund	113	
—	Berkhamsted vaults	24,864	
28,781			75,483
438,853			573,521
1,000	<u>Grant from the Cinematograph Fund</u>		(500)
<u>£439,853</u>	<u>Net Grants on Income Account</u>		<u>£573,021</u>
	Deduct:		
	<u>National Film Archive</u>		
62,040	Establishment	71,510	
34,405	Film preservation	58,845	
7,656	Related material	8,651	
104,101		139,006	
25,381	<u>Less: Revenue</u>	27,746	
78,720			111,260
	<u>Education Department</u>		
25,921	Establishment	30,719	
9,480	Expenses	8,862	
35,401		39,581	
8,235	<u>Less: Revenue</u>	7,433	
27,166			32,148
105,886	<u>Carried Forward</u>		143,408

1970			
£		£	£
105,886	<u>Brought Forward</u>		143,408
	<u>Publications</u>		
17,290	Establishment	19,859	
24,754	Production costs	27,821	
42,044		47,680	
29,119	<u>Less: Revenue</u>	35,151	
12,925			12,529
	<u>Film Services</u>		
76,191	Establishment	95,461	
10,224	Distribution and compilation	15,567	
72,057	Central Booking Agency	82,443	
6,000	Grant to Film Institute Production Board	10,000	
23,449	Net operating costs of film theatres	51,827	
71,197	Capital assistance and guarantees to regional theatres	104,581	
259,118		359,879	
	<u>Less: Revenue</u>		
78,429	Central Booking Agency	88,512	
44,650	Other revenue (Net)	43,852	
123,079		132,364	
136,039			227,515
	<u>Central Services</u>		
81,618	Accommodation	77,473	
10,880	<u>Less: Revenue</u>	11,551	
70,738			65,922
67,824	Establishment	87,434	
41,664	Postage, stationery and telephone	35,101	
26,878	General expenses	30,285	
136,366		152,820	
	<u>Less</u>		
32,379	Membership subscriptions	39,377	
5,990	Other revenue	7,738	
38,369		47,115	
97,997			105,705
10,718	Grants payable		12,713
2,930	Bad debts provision		3,000
437,233	Net operating expenditure		570,792
2,620	Surplus for the year		2,229
(22,902)	Deficit at 1 April 1970		(20,282)
(20,282)	Deficit at 31 March 1971		(18,053)

GENERAL PROVISIONS OF THE ITALIAN CINEMA LAW

by Mario Verdone

Professor of Cinematography in the University of Parma and

Delegate-General of the IFTC

For several decades, the State in Italy has been actively concerned with the encouragement of the national film industry, and more especially so since the introduction of sound films about 1930.

Under law 1213 of 4 November 1965, the Italian State regards the cinema as a medium of artistic expression, of cultural education and of social communication, and recognizes its economic and industrial importance. The State seeks: to foster growth in the nation's film industry; to promote the cinema's industrial structure by direct government intervention; to encourage the production of films of cultural and artistic value; to ensure that films are preserved; to provide for the training of creative and technical personnel; and to promote studies and research in respect of the film.

To carry out these aims, the Ministry of Tourism and Spectacle, the Department responsible for film matters, examines general aspects of the industry with the Central Commission for Cinematography, composed of representatives of the State and of the different branches of the cinema. It disposes of a fund paid out each year according to the law and taking into account the advice of the Central Commission.

CULTURAL FILM INSTITUTIONS

The principal ones in Italy are the following:
the Experimental Cinema Centre
the National Film Library
the Venice Film Exhibition at the Art Biennale
the National Centre for Audio-visual Aids
the Italian Film Library in Milan
the Cinema Museum in Turin.

In addition, there is a very large network, recognized by the State, of film societies, clubs, groups belonging to such bodies as the Italian Federation of Film Circles, the Italian Cineforum Federation, the Italian Federation of Amateurs of the Cinema (FEDIC), bodies of the university type (university film centres) and others of all kinds.

Then there is Unitalia, a private association which groups film producers who belong to ANICA. This latter is the industry's production wing: the Italian National Association of Film Industries and Affiliates. ANICA also includes all the various associations for specialized production.

THE EXPERIMENTAL CINEMA CENTRE AND THE NATIONAL FILM LIBRARY

The Centre was established by the Law of 24 March 1942 to provide professional training, to carry out research and studies and to spread film culture.

The Centre is financed by the State, with an annual grant of 300,000,000 lire. It is a public institution under the authority of the Ministry of Tourism and Spectacle. Since 1935, it has played an important part in the life of the cinema in Italy. Its training activities cover professional and practical instruction for directors, technical directors, production managers, cameramen and costume and set designers for films and television. Courses last two years. Up to 1969, it also ran courses in film acting. Student enrolment takes place once a year by competition. A limited number of foreign students are also admitted to the Centre, again by competition.

The Centre also promotes study and experiment in films in various ways e. g. by publications and by maintaining film archives so as to raise standards in film culture which it helps to make more widely known and appreciated. It houses a specialized library of about 12,000 volumes; an archival service; and an index covering all types of printed works, enterprises and researches about the film. Offshoots of the Centre are the National Film Library, a Stills Collection and a Film Museum. The Experimental Film Centre also does specialized research jointly with the universities or with industry.

The annual budget of the National Film Library is 50,000,000 lire, and it is located within the Experimental Film Centre. It holds 15,000 films. Its aims are to preserve the nation's heritage in cultural and artistic films. A copy of each film produced in Italy with aid provided under the law must by Statute be deposited with the National Film Library.

Films are distributed to Italian film societies and groups at the rate of about 350 shows a year. Some are also sent to Italian cultural institutes abroad and to foreign film archives within the framework of cultural exchanges and agreements reached at the ministerial level or with the film libraries and archives themselves.

At Milan, as we saw, there is a private film library, called "Cineteca Italiana", and at Turin a Museum called "Museo del cinema". They collect films, apparatus and documents relating to the history and art of the cinema.

EDUCATIONAL SERVICES

In the field of formal education, film activities are carried on by the National Centre for Audio-visual Media at the national level, and in the Provincial Centres for Audio-visual Media, situated in the capitals of the provinces. There are about a hundred of the latter. It is anticipated that when the regions are reorganized, several of the tasks concerning the cinema, especially of an educational and cultural nature, will be transferred to the new regions.

Italian universities are taking an increasing interest in the cinema. Faculties in several universities now include in their curricula courses on "History and Criticism of Films", or "Pedagogy and Psychology of Mass Communication"... Certain universities have gone so far as to create chairs and specialized institutes in these subjects, for example, Genoa, Urbino, Parma, Padua and Turin. In addition, special schools for social communication have been established at the Catholic University of Milan and at the International University for Social Studies in Rome.

The courses for the Master's degree at the University of Parma are described as the "Technique of Filmic Language and its Didactic Applications".

ECONOMIC AID BY THE STATE

Such aid by the State for the development of film culture amounts as a whole to 1,400 million lire. The institutions benefiting from this include:

Experimental Film Centre

National Film Library

Venice Biennale - International Exhibition of Film Art

Turin Cinema Museum

Archive and Stills Service of the National Institute LUCE.

Money prizes or awards are granted to both features and shorts on the basis of quality.

The LUCE Institute was set up in 1924. It was very active, especially during the Fascist period, in respect of news reportages and in the production of cultural and artistic documentaries. But subsequently its activities were on a reduced scale; its nature was profoundly changed and, in 1964, it became a joint stock company.

The "Ente Autonomo di Gestione per il Cinema" (or Autonomous Corporation of Management for the Cinema Industry) was set up by the Government to co-ordinate activities of film enterprises owned by the State or in which it has a financial interest. This corporation represents the merging, mainly on financial grounds, of two surviving institutions with government participation (LUCE and the production centre and studios, CINECITTA) on the one hand and, on the other, Italnoleggio. This latter had been established to carry on activities in the fields of distribution and renting of films and for pre-financing of feature films.

Law 897 of 31 July 1956 has provided for the payment of fixed sums to the producers of all Italian films amounting to 16% of gross receipts: award of prizes for quality and the obligation for cinemas to show Italian films on 80 days each year. Law 1213 of 4 November 1965 reduced the fixed payments to 13% of gross receipts, modified the rule about showing of Italian films to 25 days a quarter for a period of five years from the date of the first public showing. By the same law, a special fund of 1,400 million lire was established for the development of film production. Awards are made to feature and short films. The law also provides for special measures and tax reliefs in respect of films intended for showing to audiences of children and young people.

Since 1940, an autonomous film industry credits department has functioned within the National Labour Bank, which is State-subsidized and controlled.

At present, Italy produces about 200 to 300 films a year.

Most of the international bodies concerned with films belong to the organization responsible for compiling the present survey, the International Film and Television Council or IFTC. The Council also groups broadcasting organizations.

The Council came into being as the result of a resolution passed by the General Conference of Unesco at its Ninth Session at New Delhi in 1956. This authorized the Director-General to carry out with the assistance of the organizations and associations concerned an inquiry into the creation of an international organization, and, in the light of the results of this inquiry, to promote the constitution of an independent, international non-governmental organization which would group together international associations and organizations concerned, respecting however their autonomy in their special fields of competence. This inquiry led to the convening by Unesco of a meeting of international film and television organizations and the legal constitution of the International Film and Television Council on 22 October 1958.

In December 1970, the terms of reference of the Council were enlarged to cover not only film and television but also sound radio and other audio-visual media. The title of the IFTC was accordingly

changed by the addition of the sub-heading "International Council for Film and Television and all Other Audio-visual Media of Communication".

The following is a complete list of international bodies in current membership with the IFTC which include a number already mentioned. Changes in the Council's Statutes now also provide for the creation of national supporting committees, in course of formation in certain countries. In addition associate membership is open to national bodies whose activities are described as being of international significance.

Apart from the International Audio-visual Technical Centre in Antwerp, these associated members include, as the list shows, some of the major international film festivals. The large-scale festivals for films can of course be important elements in the institutional cinema structures of their countries and internationally. Their operations often call for substantial budgets and the services of permanent and specialized secretariats.

The Headquarters of the IFTC is in Rome at: Via Santa Susanna 17.

The Paris Secretariat is at: Unesco, 1 Rue Miollis, 75-Paris 15e.

LIST OF IFTC MEMBERS

Full Members

Asian Broadcasting Union (ABU)
Centre international de la photographie (CIP)
European Broadcasting Union (EBU)
International Animated Film Association (ASIFA)
International Association for Art and the Audio-visual Media (AIAMA)
International Association of Documentary Film Makers (IAD)
International Catholic Association for Radio and Television (UNDA)
International Catholic Film Office (OCIC)
International Centre of Films for Children and Young People (ICFCYP)
International Committee for the Diffusion of Art and Letters by the Cinema (CIDALC)
International Committee for Ethnographical and Sociological Films (CIFES)
International Confederation of Technical Films Sectors of the Film Industry
International Council for Educational Media (ICEM)

International Council of Graphic Design Associations (ICOGRADA)

International Experimental and Art Film Theatres Confederation (CICAE)

International Federation of Actors (FIA)

International Federation of Film Archives (FIAF)

International Federation of Film Critics (FIPRESCI)

International Federation of Film Distributors (FIAD)

International Federation of Film Producers Associations (IFFPA)

International Federation of Film Societies (IFFS)

International Federation of Musicians (FIM)

International Federation of the Phonographic Industry (IFPI)

International Federation of Variety Artists (IFVA)

International Film and TV Students and Graduates Association (IFTSGA)

International Inter-Church Film Centre (INTERFILM)

International Labour Film Institute (ILFI)

International Liaison Centre for Film and Television Schools (CILECT)

International Music Centre (IMZ)

International Newsreel Association (INA)

International Radio and Television Organisation
(OIRT)
International Scientific Film Association (ISFA)
International Union of Amateur Films (UNICA)
International Union of Cinematograph Technical
Associations (UNIA TEC)
International Union for Film and Television Re-
search
International Union of Film Exhibitors (UIEC)
International University of Radiophysics
International Writers Guild
Pan African Federation of Film Producers
Société des écrivains de cinéma et de télévision
(SECT)
Union internationale de la critique de cinéma
(UNICRIT)
World Association for Christian Communication
(WACC)

Associate Members

Berlin International Film Festival
Cannes International Film Festival
International Audio-Visual Centre (Antwerp)
Locarno International Film Festival
London International Film Festival
Mannheim International Film Week
Melbourne Film Festival
Montreux International Television Festival
San Francisco International Film Festival
San Sebastian International Film Festival
Trento International Festival of Mountaineering and
Exploration Films
Varna International Festival of Red Cross and
Medical Films
Venice International Film Exhibition

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